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A Compendium of Opera in Spain and Latin America

Michelle S. Smith

West Virginia University, mss0019@mix.wvu.edu

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A Compendium of Opera in Spain and Latin America

Michelle S. Smith

A Doctoral Research Document submitted
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Doctor of Musical Arts in
Voice Performance

Hope Koehler, DMA, Chair and Research Advisor
Robert Chafin, MM
Matthew Heap, PhD
Mikylah Myers, DMA
Pablo García Loaeza, PhD

School of Music

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ABSTRACT

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Michelle S. Smith

Spain and Latin America have a rich operatic tradition, however this opulent body of operatic work is mostly overlooked or ignored in mainstream histories of opera. This document focuses on opera in Spain and the Spanish-speaking countries of Latin America. Opera was both composed and performed in Spain and Latin America, and both regions demonstrate the development of national opera traditions. Spanish drama was closely linked to the beginnings of national opera, and Italian influence is evident in opera compositions from both regions. The output of national operas varies by country, with Spain, Mexico, and Argentina claiming the majority of operas from Spanish-speaking countries.

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Chapter 1: Introduction

Spain and Latin America have a rich operatic tradition, however this opulent body of operatic work is mostly overlooked or ignored in mainstream histories of opera. Lack of knowledge about Spanish opera is linked to a general lack of awareness about Spanish culture and contributions in the world throughout history.¹ There is a great need to explore these countries, their peoples, cultures, and musical heritages. As World Music studies have grown in popularity, an interest in the indigenous music of Latin America has increased. Despite this growth in the interest of World Music, there is still limited available information about Latin American and Spanish music, and especially of art music, such as opera, from these regions. There is more information regarding Spanish opera written in Spanish than in English, but even in the Spanish language, research is sparse. Sources that are cited as discussing opera in Spain or in a Latin American country, are often presenting information about Italian operas that have been performed at the various theaters of the country, but either do not include information about a national opera, or mention it only briefly.

This document focuses on opera in Spain and the Spanish-speaking countries of Latin America. Mexico, Central America, the Caribbean, and several South American nations are included in the Latin American portion of this research. There is only one Central American nation discussed in this research, Guatemala. The other countries of Central America are not discussed either due to a lack of information about opera development in those countries, or possibly a lack of the development of a national opera in those countries. As with most of Latin America, Italian opera was presented in Central America, but information about a national opera

¹ Chad M. Gasta, *Transatlantic Arias: Early Opera in Spain and the New World* (Lanham, Maryland: Scarecrow Press, Inc., 2002), 11.

for the majority of the countries is not found. The focal point of this research is on Spanish and Latin American national opera: opera composed by Spanish and Latin American composers, composed in the Spanish language, and/or composed using native musical elements from these countries and regions.

Spain is a country geographically isolated from the majority of the European continent. Water surrounds large parts of the country in the north, south, and east. Portugal is on the western side, and France is on the northeastern side. However, the Pyrenees Mountains form a border that separates Spain and France, isolating Spain and Portugal from the other European nations, and forming the Iberian peninsula (along with some smaller areas belonging to other countries). This isolation from the rest of the continent contributed to the development of music at a different pace and in different ways than the rest of Europe. The countries of Latin America are significantly more separated than Spain from other European countries, and thus from the development of art music and opera.

In the seventeenth century, Italy and Germany had a developing opera culture. However, in Spain, opera was not cultivated until the eighteenth century. Once it evolved in Spain, opera began moving across the Atlantic and was imported into the Spanish colonies of the New World. Early opera in Spain, and in the Americas, developed under highly political situations. Opera productions often coincided with historical and political events, either to celebrate or to benefit a particular person or moment.²

Italian opera was key in the development of a national opera both in Spain and in Latin America. Musical styles and history were affected by the presence and integration of Italian

² Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 12-13.

musicians in Spain.³ By the early eighteenth century, the Spanish court was dominated by foreign musicians and composers. Both the Habsburg and the Bourbon dynasties were detrimental to purely national music traditions. The Habsburgs brought Italian musicians to perform in Barcelona and the Bourbons did the same in Madrid. This influx of foreigners did not completely dismiss the Spanish style, but it did impact all genres of art music, including opera.⁴

In 1703, the Royal Italian Company presented *El pomo d'oro para la más hermosa* in a court performance. This is recognized as the beginning of a permanent acceptance of Italian opera in Spain.⁵ Italian opera was officially presented in Lima in 1708 and, from that point moving forward, Italian musicians continued to monopolize the Peruvian stage. Italian opera also began to appear regularly in Buenos Aires during the eighteenth century. Foreign opera was so popular in Argentina that at least ten theaters opened for opera performances during the 1700s. This time period coincides with the rule of Philip V (Bourbon dynasty) and a dominance of Italian opera in Spain.⁶

Theater in Spain, or the *comedia*⁷, was extremely popular and successful in the seventeenth and eighteenth centuries, and set the stage for opera. Music in Spain was connected to drama early in its development, and this connection would continue in both Spain and the New World. Spanish dramatists utilized engaging plots, entertaining characters, and enchanting themes to embrace their audiences in a story. The Spanish dramatists Lope de Vega and

³ Juan José Carreras, "From Lites to Nebra: Spanish dramatic music between tradition and modernity," in *Music in Spain During the Eighteenth Century*, eds. Malcolm Boyd and Juan José Carreras (New York, NY: Cambridge University Press, 1998), 7-8.

⁴ Julie Anne Sadie, *Companion to Baroque Music* (New York: Schirmer Music, 1990), 331-332.

⁵ Carreras, "From Lites to Nebra: Spanish dramatic music between tradition and modernity," 8-9.

⁶ Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1979), 65, 106.

⁷ A *comedia* was a three-act, tragi-comedic theatrical genre; Louise K. Stein and José Máximo Leza, "Opera, genre, and context in Spain and its American colonies," in *The Cambridge Companion to Eighteenth-Century Opera*, eds. Anthony R. DelDonna and Pierpaolo Polzonetti (New York, Cambridge University Press, 2009), 244.

Calderón de la Barca were both important to the development of Spanish opera.⁸ The *comedia* and opera formed an important connection from the beginning.⁹

Opera in the New World developed in two different ways: one that was aligned with European secular court drama, such as opera in Lima, and the other was a sacred drama used in missions, such as in the Andean region of South America. Early American composers were indebted to either the Church or the state, and this was evident in opera compositions, which praised either one or the other. The loyalty in compositions to the Church or state is in part due to the patronage system. It was instituted in the New World and continued to flourish into the nineteenth century. Both of these opera traditions, secular and sacred, are tied to a European background.¹⁰

The years from 1810 to 1830 formed a time of national independence throughout Latin America. During this period, the majority of Latin American countries were beginning to fight for independence and were dealing with revolutions. Nationalism in the arts began to develop during the latter part of the nineteenth century.¹¹ As individual countries fought for autonomy and the right to govern themselves, they also formed a desire to represent themselves. This search for a national identity and the representation of that identity was expressed in music. Native musical elements were used to express a unique connection to place and lineage, and language was a way to link a work to a Latin American character with either an indigenous or a Spanish ancestry.

Other theatrical and musical forms that were important to the development of Spanish and Latin American opera included *autos*, *villancicos*, and *tonadillas*. An *auto* is a religious or

⁸ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 21-22.

⁹ Carreras, "From Literes to Nebra: Spanish dramatic music between tradition and modernity," 9.

¹⁰ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 16-17, 23-24.

¹¹ Béhague, *Music in Latin America: An Introduction*, 96.

allegorical play. Lyric poetry and songs are often included in the performance, and it often ends with a *villancico*, which is a type of Spanish song. An *auto sacramental* is an “allegorical religious play on the Eucharist.” Pedro Calderón de la Barca wrote several *autos*. These one-act plays with songs are preceded with a *loa*, or an overture, and are generally followed by a short skit or dance.¹² A *tonadilla* is an intermezzo that appeared between the acts of a play, an opera, or an *auto sacramental* in Spanish theater of the eighteenth and nineteenth centuries. A *tonadilla* is at times referred to as a *tonadilla escénica* because the term was originally used to denote a strophic song that preceded a dance. The *tonadilla* was popular in both Spain and Latin America.¹³

Zarzuela is a term often confused with Spanish opera, although they are not the same thing. The *zarzuela* developed from Spanish theater and includes both singing and speech, usually alternating from one to the other, and is sometimes referred to as a Spanish musical theater form.¹⁴ The development, popularity, and performances of *zarzuela* were important in the development of opera. Several *zarzuela* composers took an interest in opera composition, although many found it more difficult and were more successful in *zarzuela* composition than in composing operas. The *zarzuela* is recognized as a truly Spanish national art form. It also spread to Latin America and was highly popular there.

Each chapter of this document presents opera in a different country or region: Spain, Mexico, South America, and Central America and the Caribbean. Information is given about the

¹² Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 97; Louise K. Stein, “Auto,” in *Grove Music Online*, accessed 21 Mar. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001566>.

¹³ Roger Alier, “Tonadilla,” in *Grove Music Online*, accessed 21 Mar. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028100>.

¹⁴ Gilbert Chase, *The Music of Spain* (New York: Dover Publications, Inc., 1959), 97-98.

history and development of opera in each region and about the opera compositions and composers connected to that region. Included are compositions and opera composers that were located from the development of opera through the twentieth century. In some cases, there is simply a title of an opera and possibly the name of the composer. In other cases, this research includes the discovery of more detailed information about a work and/or composer and that has been included in this document. Many of the Mexican operas include information about characters and plot, while this is not included for most of the Spanish operas. Some countries have only one composer listed: Chile, Colombia, Venezuela, the Dominican Republic, Guatemala, and Puerto Rico. The type and amount of detail included in this document is based on the available information included in the sources used for this research.

Chapter 2: Spain

In Spain, the idea of opera began developing in the seventeenth century, and continued to mature through the following centuries. Philip IV's ascension to the throne in 1621 helped initiate this development. He ordered the construction of a new palace in Madrid, the Buen Retiro. This new monarch's cultural vision included a revival of interest in court theater performances, which all depended on music to some degree.¹⁵ *La selva sin amor*, the first opera produced in Spain, was presented in Madrid at the Palacio Real in 1629, within a decade of Philip IV coming to power. The treasured Spanish dramatist Lope de Vega wrote the libretto for this opera.¹⁶

It was 1660 before another opera was performed at the Spanish court, when two opera collaborations between Juan Hidalgo and Pedro Calderón de la Barca made their appearance. *La púrpura de la rosa* and *Celos aun del aire matan* were recognized as exceptional works. The operas were commissioned to flaunt the grandeur of the court, especially in comparison to similar French celebrations. The operas are clearly native compositions, and display the possibility of creating text and music for performance without being enslaved to foreign ideals. "Hidalgo and Calderón produced a Spanish operatic style (in which the predominant texture is that of the strophic air, even for narrative and dialogue) more than a decade before Lully and Quinault developed a French one."¹⁷

Throughout the majority of seventeenth-century Spain, the word "opera" for the musical dramatic form that we currently know, did not exist in the Spanish language. The few operas that

¹⁵ Sadie, *Companion to Baroque Music*, 328.

¹⁶ José Subirá, *Historia de la música española e hispanoamericana* (Barcelona, Spain: Salvat Editores, S.A., 1953), 341-342.

¹⁷ Sadie, *Companion to Baroque Music*, 328-329.

existed were labeled *fiestas cantadas*, or sung parties. The Italian term “opera” was introduced to the Spanish language near the end of the seventeenth century with a *fiesta de ópera* in 1698.¹⁸

Music and culture were closely tied to politics and the Spanish monarchy. Philip IV’s successor, Charles II, continued the cultural vision started by his predecessor. When the Habsburg rule in Spain began to dissolve and a new monarchy, the Bourbon dynasty, was instituted with Philip V, the new cultural vision showed little interest in purely Spanish culture. The focus on a national cultural identity dissipated and an imported style began to prosper. By the eighteenth century, foreign musicians and composers monopolized music at the Spanish court. The Spanish style still existed during this time, but the music was affected by the infiltration of foreign ideas.¹⁹

In 1787, an Italian company moved into the Teatro de los Caños del Peral. This established a permanent opera presence in Madrid.²⁰ In the nineteenth century, the Teatro Real de Madrid was constructed in the former location of the Teatro de los Caños del Peral, and opened on 7 May 1850. It was built under the command of Isabel II.²¹ In addition to the existence of opera in Madrid, opera developed a strong presence in Barcelona. Other Spanish cities, such as Valencia and Cádiz, also had an interest in opera, but not to the extent of Madrid or Barcelona.²²

Lyric theater, or Italian opera, was one of the only types of musical performances that was acknowledged in nineteenth-century Spanish society.²³ Italian opera dominated the Spanish musical scene for the entire century. This posed a challenge for composers that desired to create

¹⁸ Subirá, *Historia de la música española e hispanoamericana*, 350-351.

¹⁹ Sadie, *Companion to Baroque Music*, 328-332.

²⁰ Subirá, *Historia de la música española e hispanoamericana*, 482.

²¹ *Ibid.*, 693-694.

²² *Ibid.*, 484.

²³ Tomás Marco, *Spanish Music in the Twentieth Century*, trans. Cola Franzen (Cambridge, MA: Harvard University Press, 1993), 13.

a national opera. Many who attempted to do so, failed to succeed in the face of Italian opera. Some composers were successful in creating a Spanish opera and having it produced at Madrid's Teatro Real. However, they dealt with the likelihood that their librettos would be translated to Italian. Challenges surrounding the creation of a national opera, such as translations of librettos to Italian, drove many composers to focus on the composition of *zarzuelas*.²⁴

Nineteenth-century Spanish composers often focused on *zarzuelas* because it gave them an opportunity to be noticed, but many were also composing national operas, as well as symphonic and chamber music.²⁵ In Madrid, there was a desire to establish Spanish opera, and in an attempt to support to this effort, the Spanish Musical Society was founded in 1847.²⁶ There was also support for a national opera from the music community, such as the well-known Spanish *zarzuela* composer Francisco Asenjo Barbieri (1823-1894). He was identified with Spanish traditional and ethnic music, and wrote several popular *zarzuelas*. He was also outspoken in his approval and encouragement of the idea of a national opera, and because of this, he had an influence on the development of Spanish opera.²⁷

The Teatro Real de Madrid closed in 1925, which left the Teatro Liceo of Barcelona as “the only stable institution for presentation of opera in the entire country.”²⁸ Some national works were produced at the Teatro Liceo early in the century, but over time, the productions became isolated to standard Italian opera repertoire. “The production of opera, almost the only

²⁴ Ibid., 13.

²⁵ Ibid., 3-4.

²⁶ Subirá, *Historia de la música española e hispanoamericana*, 687.

²⁷ Chase, *The Music of Spain*, 141; John Edwin Henken, "Barbieri, Francisco Asenjo," in *Grove Music Online*, accessed 1 Apr. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002006>.

²⁸ Marco, *Spanish Music in the Twentieth Century*, 13.

form of music that attracted a public, was becoming more and more difficult.”²⁹ Well into the twentieth century, Spanish opera composition and performance still proved to be challenging.

Spain: Operas and Composers

La selva sin amor is a one-act opera with a libretto written in 1629³⁰ by Lope de Vega (1562-1635). Some sources suggest the composer of *La selva sin amor* is unknown, but more recent sources list Filippo Piccinini (1575-1648) as the composer.³¹ Piccinini composed in the style of the Italian Florentine tradition, and *La selva sin amor* is often presented as the first “non-native opera in Spain.” The opera was performed in Madrid by members of the Italian delegation brought to Spain by Philip IV. It “featured Italian meter with lines of *silvas* (seven or eight syllables) and was sung completely in Italian recitative.”³² Other musical parts of the opera include a duet, a trio, and a chorus.³³ Lope de Vega referred to *La selva sin amor* as an *égloga pastoral*, or a pastoral eclogue.³⁴ He wrote a dedication, addressed to Don Juan Alonso Enriquez de Cabrera, Admiral of Castile. In the dedication, he expressed the novelty of opera in Spain, “Your Excellency not having seen this Eclogue, which was sung in performance before their Majesties and Highnesses, a new thing in Spain...”³⁵ The plot of the opera follows the problems between two shepherdesses and their lovers, but a happy ending comes through the intervention of Venus and Cupid.³⁶ *La selva sin amor* was successful for its use of scenery and design by

²⁹ Ibid., 13-14.

³⁰ There are some sources that list the year as 1627.

³¹ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 67; Subirá, *Historia de la música española e hispanoamericana*, 341-342; Chase, *The Music of Spain*, 96; Sadie, *Companion to Baroque Music*, 328.

³² Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 67-68.

³³ Chase, *The Music of Spain*, 97.

³⁴ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 67-68.

³⁵ Chase, *The Music of Spain*, 96.

³⁶ Ibid., 97.

Cosimo Lotti, but it did not greatly impact music in Spain.³⁷ The opera is important for its place in history as one of the earliest operas tied to a Spanish writer or composer, and for its presentation in Spain.

In 1659, Pedro Calderón de la Barca (1600-1681) wrote two operas: *La púrpura de la rosa* and *Celos aun del aire matan*.³⁸ *La púrpura de la rosa* was the first of the two operas, with music composed by Juan Hidalgo (1610-1685). The opera was performed in honor of the marriage between the Spanish Princess María Teresa and the French King Louis XIV. This marriage was part of the Peace of the Pyrenees, or the Treaty of the Pyrenees, that terminated the war between Spain and France. *La púrpura de la rosa* was presented on 17 January 1660, after the peace treaty was signed in 1659 and before the wedding in June 1660.³⁹ The opera premiered at the Coliseo del Buen Retiro, a venue that allowed the performance to be open to a broad public audience.⁴⁰ The music for *La púrpura de la rosa* included the use of recitative, solos, duets, a quartet, and chorus. It was scored for an orchestra and included dances.⁴¹

While the music score for *La púrpura de la rosa* is lost, music does exist for Calderón's second opera, *Celos aun del aire matan*. Hidalgo also composed the music for this opera, which was performed at the Coliseo del Buen Retiro on 5 December 1660.⁴² It was described in the libretto as a *fiesta grande cantada*, or a great singing party.⁴³ It was not called an opera, because it was presented before the term "opera" was introduced as a musical word in Spanish. Musicologist José Subirá discovered the music score (voice and bass parts) to the first act of this

³⁷ Sadie, *Companion to Baroque Music*, 328.

³⁸ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 72; Subirá, *Historia de la música española e hispanoamericana*, 345.

³⁹ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 72.

⁴⁰ Subirá, *Historia de la música española e hispanoamericana*, 345.

⁴¹ José Subirá, *Historia de la música teatral en España* (Barcelona, Spain: Editorial Labor, S.A., 1945), 67.

⁴² Chase, *The Music of Spain*, 100.

⁴³ Subirá, *Historia de la música teatral en España*, 67.

opera while working in the library archives of the Palacio de Liria, the home of the Dukes of Alba in Madrid.⁴⁴

Celos aun del aire matan is a three-act comedy. The plot develops around the nymph Aurora, who has committed the crime of falling in love. The penalty for this crime is death, however, Amor supernaturally intervenes and turns Aurora into a nymph of the air. Following this, the nymph Procris falls in love with Cephalus. Aurora requests that Venus spare Procris, and Jupiter, at the appeal of Venus, turns Procris into a star and Cephalus into a breeze.⁴⁵

Decio y Eraclea was the first opera presented at the Spanish court. It was performed on 25 August 1708 to celebrate the first birthday of Crown Prince Luis, and was dedicated to the first lady-in-waiting, the Princess of Ursins. The opera includes some choruses, but largely follows a pattern of recitatives and da capo arias. The score of the first act has been preserved, although the rest of the score has been lost. The Spanish libretto is anonymous, uses a classical Roman subject, and was based on Silvio Stampiglia's *dramma per musica L'Eraclea*.⁴⁶

Catalan composer José Durán (ca. 1730-1802) wrote two operas. *Antigono* was his first opera, which was presented in honor of Queen Analía of Saxony's name day in 1760.

Temístocle, with a text by Metastasio, premiered in Barcelona in 1762. Durán was one of the earliest composers to implement the Italian style in Spain. In addition, he was one of the first composers to present opera in Spain.⁴⁷

Another opera presented in Barcelona was *Sesostri* (1774) by Catalan Domènec Terradellas (1713-1751). Terradellas was born in Barcelona, then studied in Naples. Most of his

⁴⁴ Chase, *The Music of Spain*, 100; Subirá, *Historia de la música teatral en España*, 67.

⁴⁵ Ibid., 100-101.

⁴⁶ Carreras, "From Literes to Nebra: Spanish dramatic music between tradition and modernity," 10-11.

⁴⁷ Subirá, *Historia de la música española e hispanoamericana*, 484; Anna Cazorra, "Duran, Josep," in *Grove Music Online*, accessed 20 Mar. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008374>.

works were composed to texts by Metastasio and Apostolo Zeno, and were performed throughout Italy and London. Other operas that Terradellas composed are *Mitridate* and *Bellerophon*.⁴⁸

Valencian composer Vicente Martín y Soler (1756-1806) wrote several operas. His first opera, *Ifigenia in Aulide* (1781), was instantly popular. He collaborated with Lorenzo Da Ponte on several operas: *Il burbero di buon cuore* (1786), *Una cosa rara* (1786), and *L'arbore di Diana*. *Una cosa rara* took over Vienna, and was more popular than Mozart's *Le Nozze di Figaro*, also composed in 1786. In addition to overshadowing Mozart's opera, *Una cosa rara* is Martín y Soler's most recognized opera today, because Mozart used a theme from this composition in *Don Giovanni*.⁴⁹ It is heard in the supper scene, in the finale of Act II, when three tunes are played for dinner entertainment. The first of these three melodies is from Act I of *Una cosa rara*.⁵⁰

Joaquín Espín y Guillén (1812-1881) composed the opera *Padilla, o El asedio de Medina* (1845). The plot is based on the revolt of the *comuneros* in 1520, an important event in Spain's history. The entire opera was not produced, but Espín y Guillén did manage to have the first act performed.⁵¹

Emilio Arrieta (1821-1894) was a Spanish composer that transformed a *zarzuela* composition into an opera. He took his popular *zarzuela*, *Marina* (1855), and expanded it into three acts from two, added arias, and presented it at the Madrid Royal Theater as an opera on 16 March 1871. The opera was musically Italian, with its only Spanish elements appearing in the

⁴⁸ Chase, *The Music of Spain*, 138-139.

⁴⁹ Ibid., 139; Dorothea Link, "Martín y Soler, (Atanasio Martín Ignacio) Vicente," in *Grove Music Online*, accessed 16 Mar. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017943>.

⁵⁰ Rodney Bolt, *Lorenzo Da Ponte: the Extraordinary Adventures of the Man behind Mozart* (London: Bloomsbury Publishing, 2010) 167, 179-180.

⁵¹ Chase, *The Music of Spain*, 142.

language and the setting. Arrieta also composed the operas *Ildegonda* (1849) and *La conquista de Granada* (1850).⁵²

Tomás Bretón (1850-1923) was born in Salamanca. He was against Italian musical influence in Spain, which he viewed as disastrous to Spanish nationalism, stating “this Italianism stifles and degrades our art.”⁵³ He fought for a Spanish national opera and protested Spanish composers’ use of Italian librettos. Bretón composed *Los amantes de Teruel* (1889), a five-act opera. His opera was celebrated throughout Spain, as well as being popular in Vienna and Prague. His second opera, *Garín*, used a Catalan setting and was successfully performed in Barcelona in 1892. *La Dolores* (1895) was a three-act opera that received multiple performances in both Madrid and Barcelona, in addition to performances in Milan, Prague, and South America.⁵⁴

Ruperto Chapí (1851-1909) composed several operas, including *Roger de Flor*, *La bruja*, *Circe*, and *Margarita la Tornera*. He was not highly successful in opera because his works were viewed as “superficial, lacking dramatic power, and weak in characterization.”⁵⁵

Felipe Pedrell (1841-1922) focused his career on the creation of a national opera. It was a struggle to get most of his works produced, and when they were performed, they were only allowed a few performances. He promoted Spanish music not only through composition, but also through his work as a writer, historian, editor, and teacher. He published a manifesto regarding national opera in 1891, *Por nuestra música*. His basic principle was “that Spanish opera must go beyond the exterior forms of language, national setting, and borrowings from folk music in order to assimilate and re-create the essence of Spanish spirit as embodied in a synthesis of all its most

⁵² Ibid., 143.

⁵³ Ibid., 144.

⁵⁴ Ibid., 144.

⁵⁵ Ibid., 145.

authentically characteristic manifestations.”⁵⁶ His opera *La Celestina* (1904) was based on the *Comedia e Calisto y Meliba*, which portrays the tragic love story of a young couple.⁵⁷

Isaac Albéniz (1860-1909) was a Catalan composer. He signed a contract to create operas based on librettos by the British banker Francis Burdett Money-Coutts (Lord Latymer). The operas *The Magic Opal* and *Henri Clifford* were not successful and he composed some other operas that were left incomplete. *Pepita Jiménez*, with the libretto based on a novel by Juan Valera, is the only successful product of the collaboration between Albéniz and Money-Coutts.⁵⁸

Amadeo Vives (1871-1932) was from Collbató, but spent most of his life in Madrid. Tomás Marco, Spanish composer and author, referred to Vives as the most important *zarzuela* composer of the twentieth century. He composed the opera *Artús* (1897), which was successful in Barcelona. He also wrote other operas such as *Eda d’Uriach* (1900).⁵⁹

Joaquín Turina (1882-1949) was born in Seville. *La sulamita* was his first opera, possibly composed as early as 1897. He moved to Madrid in the hopes of getting his opera performed at the Teatro Real, but he tried unsuccessfully to get it produced. *La sulamita* uses a biblically-based theme. Turina composed a second opera, *Jardín de oriente* (1922), which was performed at the Teatro Real while he was employed there as its choirmaster.⁶⁰

Ricardo Villa (1871-1935) was from Madrid, and he studied both violin and composition. He was a violinist and conductor of the orchestra of the Teatro Real. He composed the opera *Raimundo Lulio* (1902), along with several *zarzuelas*.⁶¹

⁵⁶ Ibid., 148.

⁵⁷ Ibid., 148.

⁵⁸ Marco, *Spanish Music in the Twentieth Century*, 5.

⁵⁹ Ibid., 95-96.

⁶⁰ Ibid., 37- 38; Carlos Gómez Amat, “Turina (Pérez), Joaquín,” in *Grove Music Online*, accessed 25 Mar. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028603>.

⁶¹ Marco, *Spanish Music in the Twentieth Century*, 83; Chase, *The Music of Spain*, 145.

Joan Manén (1833-1971) was a composer from Barcelona. In 1902, his opera *Acté* was performed at the Liceo in Barcelona, and the next year, *Juana de Nápoles* was produced at the Liceo. His other opera compositions include *Heros*, *Medea*, *Nerón*, *Acté* (a different version than the one presented at the Liceo), and *Soledad* (1952).⁶²

Enric Morera (1865-1942) was born in Barcelona, his family moved to Argentina when he was two years old, and he later moved back to Europe. He composed several operas: *La devoción de la Cruz* (1904), *Emporium* (1906), *Bruniselda* (1908), *Tasarba*, *El mestre* (1921), and *Don Joan de Serrallonga* (1921).⁶³

Manuel de Falla (1876-1946) was born in Cádiz, a city that had a genuine enthusiasm for music, and held regular performances of operas and *zarzuelas*. *La vida breve* (1905) was his first major important work. The inspiration for the opera came from a poem by Carlos Fernández Shaw, and Fernández Shaw developed the poem into a libretto for de Falla. *La vida breve* won a competition by the Academia de Bellas Artes for best Spanish opera in 1905, however the opera was not produced due to disinterest in staging Spanish operas. Debussy and Dukas expressed an interest in de Falla's opera, and it was eventually produced in France. The opera was well-received and after its performance in Paris, it was translated into French and presented in Nice. *La vida breve* became known in Spain through its success in France.⁶⁴ The opera had an orchestrated score and primarily used imaginary folklore, but also included authentic dances and a flamenco scene. After *La vida breve*, de Falla did not continue his pursuit of creating a national opera.⁶⁵

⁶² Marco, *Spanish Music in the Twentieth Century*, 60.

⁶³ Ibid., 75-76.

⁶⁴ Ibid., 19-20.

⁶⁵ Ibid., 20, 30.

José María Usandizaga (1881-1915) was a *zarzuela* composer, born in San Sebastián. He composed a Basque opera, *Mendi-Mendiyan* (1910). It had a successful premiere and has remained in the Spanish opera repertoire.⁶⁶

Jaime Pahissa (1880-1969) was from Barcelona and later moved to Argentina. He composed several operas. *La prisión de Lérida* (1906) was later changed into *La princesa Margarida* (1928). Pahissa's other operas include: *Canigó* (1910), *Gala Placidia* (1913), *La morisca* (1919), *Marianela* (1923), *Angelica* (1938), *Don Gil de las calzas verdes* (1955), and *Tragicomedia de Calixto y Melibea* (1956).⁶⁷

Conrado del Campo (1878-1953) was born in Madrid, and in 1889 began studies at the Madrid Conservatory. His first attempt at opera was *El final de Don Alvaro* (1910) with a libretto by Carlos Fernández Shaw, which was performed at the Teatro Real, as was another of del Campo's operas, *La tragedia del beso* (1911). *La tragedia del beso*, a one-act opera, also with a libretto by Fernández Shaw, won the Premio Nacional de Bellas Artes in 1912, but was not produced until 1915. Del Campo composed a grand opera with a libretto by Tomás Borrás, *El Avapiés* (1918). *El Avapiés* painted a picture of 1800s Madrid and was aimed at entertaining a broad audience. *Fantochines* (1922) is a chamber opera that del Campo wrote with a libretto by Borrás. It is his only opera composition that is still produced. His opera *Lola, la piconera* (1949) with a libretto by José María Pemán was presented at Barcelona's Teatro del Liceo. Some of del Campo's operas were not produced, including *La malquerida* (1925) with a libretto by Federico Romero and Guillermo Fernández Shaw, based on Jacinto Benavente's play of the same name.⁶⁸

⁶⁶ Ibid., 93.

⁶⁷ Ibid., 66-67.

⁶⁸ Ibid., 31-34.

Jesús Guridi (1886-1961) was born to a family of musicians in Vitoria. He tried to write opera, but more specifically than Spanish opera, he attempted to write Basque opera. He composed two successful operas, but then restricted his compositions to *zarzuela*. The first opera was *Mirentxu* (1910), with a libretto by Alredo Echave. Guridi initially wrote *Mirentxu* as a *zarzuela* and then converted it to an opera in 1947. He was asked to write this opera by the Sociedad Coral. The music was derived from popular melodies and structured after Bohemian and Russian composers of the nineteenth century. His second opera, *Amaya* (1920), with a libretto by José María Arroita Jáuregui, was based on a novel by Francisco Navarro Villoslada. *Amaya* was successfully produced in several countries and Tomás Marco writes that it is “one of the best Spanish operas of the century.”⁶⁹

Vicente Arregui (1871-1925) was born in Madrid, although his family was from Navarre. He composed several operas. His opera, *Yolanda* (1910), won the Concurso Nacional of 1911, but it was not staged until 1923 when it was given two performances at the Teatro Real. He composed three unproduced operas: *El cuento de Barba Azul*, *La Maya*, and *La Madona*.⁷⁰

Andrés Gaos (1874-1959) was from the Galicia region. He studied in Spain, France, and Belgium, and lived for several years in Argentina. He was a concert violinist and wrote the opera *Amor vedado* (1914).⁷¹

Francisco Calés Pina (1886-1957) was born in Zaragoza and studied in Madrid. He was a professor of choral and instrumental music at the Madrid Conservatory. He wrote two unpublished operas: *Las sombras del bosque* (1914) and *El miserere de las montañas* (1924).⁷²

⁶⁹ Ibid., 47-49.

⁷⁰ Ibid., 57.

⁷¹ Ibid., 81-82.

⁷² Ibid., 60.

María Rodrigo (1888-1967), from Madrid, was one of the only female composers of her generation. She composed *Becqueriana*, a popular opera at the time it was written, with text by the Quintero brothers. Lesser-known operas she composed include: *Canción de amor*, *Diana cazadora*, *La romería del Rocío*, *La flor de la vida*.⁷³

Catalan composer Enrique Granados (1867-1916) first received recognition for his *zarzuela* compositions, but also composed in other genres, including opera. He composed a collection of piano pieces titled *Goyescas*, that he premiered in Barcelona in 1911. The work was highly successful and the Paris Opera recommended that Granados compose an opera based on the piano compositions. Granados did that, but despite enthusiasm in Paris for the opera, the start of World War I hindered its staging. However, the New York Metropolitan Opera accepted and produced the opera. *Goyescas* premiered in New York City on 26 January 1916, “with the composer himself at the piano.”⁷⁴

Julio Gómez (1886-1973) was a native of Madrid and, from 1909 to 1913, he was arranger for the Teatro Real. He composed several operas. His first opera, *Himno de amor* (1917), with a libretto by Sinesio Delgado, was a comic grand opera. He wrote *El pilar de la victoria* (1944) with a libretto based on text by Manuel Machado. He finished writing the opera *Mar de invierno* (1956) with a libretto by Matilde Muñoz, but it was never staged. Gómez also composed two chamber operas, *El pelele* (1925) and *Los dengues* (1927), both with librettos by Cipriano Rivas Cherif.⁷⁵

José María Franco Bordóns (1894-1971) was born in Iruña and attended the Madrid Conservatory. He was a popular and widely recognized pianist, and occasionally conducted the

⁷³ Ibid., 65.

⁷⁴ Ibid., 7.

⁷⁵ Ibid., 45.

orchestra of the opera company Angeles Ottein, as well as other orchestras. He was a violinist and composed the opera *1833* in 1922.⁷⁶

Zarzuela composer, Federico Moreno Torroba (1891-1982) was born in Madrid to a family from Navarre. His great success in *zarzuela* composition overshadowed the rest of his compositional output. He wrote the operas *La virgen de Mayo* (1924) and *El poeta* (1979). *La virgen de Mayo* was the last opera to be presented in the Teatro Real before it closed in 1925.⁷⁷

Facundo de la Viña (1876-1952) was born in Gijón and studied at the Madrid Conservatory. He composed two operas that were not staged: *Almas muertas* and *La montaraza de Grandes*. He also wrote two successful operas: *La princesa flor de roble* and *La espigadora* (1927).⁷⁸

Eduard Toldrá (1895-1962) was from Vilanova y Geltrú and was recognized as a child violin prodigy. He composed the opera *El giravolt de maig* (1928), which is still included in contemporary repertoire.⁷⁹

Gregorio Baudot (1884-1938) was born in Colmenar Viejo. He later lived in El Ferrol in the region of Galicia and came to be recognized as a Galician composer. He was a flutist, the director of Spain's navy band, and composed the Galician opera *Cantuxa* in 1928.⁸⁰

Salvador Bacarisse (1898-1963) was born in Madrid, exiled, and later settled in Paris. He studied with Conrado del Campo, and was interested in impressionism, neoclassicism, and neoromanticism. He wrote the operas *Charlot* (1933) and *Fuenteovejuna* (1962).⁸¹

⁷⁶ Ibid., 65-66.

⁷⁷ Ibid., 98-99, 112; The Teatro Real reopened in 1966.

⁷⁸ Ibid., 59.

⁷⁹ Ibid., 77.

⁸⁰ Ibid., 82.

⁸¹ Ibid., 108-109.

Matilde Salvador (1918-2007) was born in Castellón. She studied composition with her husband, composer Vicente Asencio. Salvador wrote for a variety of instruments and in several genres, but is primarily known for her song compositions. She composed two operas, *La filla del rey barbut* (1943) and *Vinatea* (1973).⁸²

Carlos Suriñach (1915-1997) was born in Barcelona, but later moved to Paris and then to the United States. He directed the Teatro del Liceo in Barcelona for several years, and was interested in Catalan nationalism and flamenco style. He wrote *El mozo que casó con mujer brava* (1948).⁸³

Jaime Mas Porcel (1909-1993) was from Las Palmas, and worked as both a pianist and as a teacher in Alicante. He found his musical inspiration in the area of the Spanish Levant, a region along the eastern coast of Spain. He composed the opera *El castell dirós i non tornarás* (1952).⁸⁴

Antonio Massana (1890-1966) was born in Barcelona and later moved to Brazil. He studied in Spain and Italy, and worked as an organist in the church of the Jesuits while in Barcelona. He wrote two operas, *Nuredduna* (1948) and *Canigó* (1953).⁸⁵

Manuel Palau (1893-1967) was a native of Alfara del Patriarca. He studied in Valencia, Paris, and Berlin. His inspiration came from the region of the Spanish Levant, and he wrote the opera *Moros* (1953-1956).⁸⁶

Roberto Gerhard (1896-1970) had Swiss ancestry, was a native of Valls (Tarragona), and later moved to England. Twenty years after moving to England, he took on British citizenship, but he still considered himself Spanish and continued to align his compositions with a Spanish

⁸² Ibid., 138.

⁸³ Ibid., 135.

⁸⁴ Ibid., 140.

⁸⁵ Ibid., 87.

⁸⁶ Ibid., 79.

style. He studied with Granados, Pedrell, and Schoenberg, and composed the opera *La dueña* using Spanish nationalist features.⁸⁷

Victorino Echevarría (1898-1965) was from Becerril de Campos (Palencia). He studied in Madrid, as well as with Paul Hindemith, and was the chair of harmony at the Madrid Conservatory. He composed the chamber opera *El anillo de Polícrates*.⁸⁸

Angel Arteaga (1928-1984) was from Campo de Criptana (La Mancha) and studied in both Madrid and Munich. He was known for composing film scores and also had a career in teaching. He wrote two short operas, both derived from texts by Ramón Gómez de la Serna: *La mona de imitación* (1958) and *El terrible entrevistador* (1960).⁸⁹

Josep María Mestres-Quadreny (b. 1929), of Manresa, studied science and worked as a chemist. He was a member of the Círculo Manuel de Falla, and was interested in electronic music and aleatoric techniques. He wrote the opera *El ganxo* (1959).⁹⁰

Josep Soler (b. 1935), from Barcelona, had a compositional style that included the use of twelve-tone technique. He composed *Agammenon* (1960, revised 1973), and it won a prize in 1964 although it was not produced. He also composed the opera *Edipo y Yocasta* (1972), which is recognized in a concert version.⁹¹

Xavier Montsalvatge (1912-2002), of Gerona, wrote *El gato con botas* (1948) and *Una voz en off* (1962).⁹²

Francisco Escudero (1912-2002) was born in San Sebastián, and was a nationalist Basque composer. He studied in Spain, France, and Germany. He composed *Zigor* in 1963, and

⁸⁷ Ibid., 104.

⁸⁸ Ibid., 136.

⁸⁹ Ibid., 192-193.

⁹⁰ Ibid., 174.

⁹¹ Ibid., 179.

⁹² Ibid., 143-145.

composed a second opera, *Gernika*, in 1986. In both operas, he used material based on Basque folklore without directly referencing the folklore.⁹³

Ramón Barce (1928-2008), from Madrid, was primarily a self-taught musician. He was interested in new music, expressionism, and serialism. He used aleatoric techniques in some of his compositions, and worked as a translator of Schoenberg's writings. He composed an opera based on his own libretto, *Los bárbaros* (1965-1973), but it was never performed.⁹⁴

Leonardo Balada (b. 1933) was born in Barcelona, but later moved to the United States where he studied at the Juilliard School in New York. He worked in the United States as a professor and professional musician while maintaining a connection with the Spanish musical world.⁹⁵ He composed the chamber opera *Hangman, Hangman!* (1982), set in the American Old West, to his own libretto in English, Spanish, and Catalan versions. The opera was commissioned and premiered at the Barcelona International Festival. *The Town of Greed* (1997) is a sequel to *Hangman, Hangman!*. It is a chamber opera based on a book by A. Midani and Balada, with the libretto written by Balada in English, Spanish, and Catalan. Its world premiere took place at the Teatro de la Zarzuela in Madrid in September 2007.⁹⁶

Balada's opera *Zapata* was written in 1984 to an English libretto. It is a two-act grand opera, based on the life and death of Emiliano Zapata, a Mexican revolutionary. It was commissioned by San Diego Opera. *Christopher Columbus* (1986) is a two-act grand opera. It was commissioned by the Spanish government to celebrate the 500-year anniversary of the arrival of the Spanish to the Americas. The libretto was written by Antonio Gala in Spanish. *The*

⁹³ Ibid., 152-153; Jon Bagüés, "Escudero, Francisco," in *Grove Music Online*, accessed 20 Mar. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008979>.

⁹⁴ Marco, *Spanish Music in the Twentieth Century*, 171-173.

⁹⁵ Ibid., 180-181.

⁹⁶ Leonardo Balada, "Leonardo Balada: Opera," accessed 19 Apr. 2019, https://www.andrew.cmu.edu/user/balada/compositions_opera.htm.

Death of Columbus (1996) is a sequel to *Christopher Columbus*. The plot begins with the return of Columbus to Spain after his trip to the Americas, and ends with his death. The composer himself wrote the libretto for this two-act grand opera.⁹⁷

Luis de Pablo (b. 1930) is from Bilbao. His first opera, *Kiu* (1981), was based on text by Alfonso Vallejo.⁹⁸ He composed three additional operas: *El viajero indiscreto* (1984-1988), *La madre invita a comer* (1992), and *La señorita Cristina* (1997-1999).⁹⁹

⁹⁷ Ibid.

⁹⁸ Ibid., 163, 167.

⁹⁹ Christiane Heine, "Pablo (Costales), Luis de," in *Grove Music Online*, accessed 20 Mar. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020636>.

Chapter 3: Mexico

The origins of opera in Mexico, as well as in the rest of Latin America, began with religious lyric drama. Throughout the sixteenth and seventeenth centuries, the main purpose of dramatic performance was to support the Church. Popular dramatic forms of the time were *autos sacramentales*, *coloquios*, and *entremés*. *Autos sacramentales*, or religious plays set to music, were the most widely used drama. A more secular dramatic form developed in the late seventeenth century when the colonies were exposed to the works of Lope de Vega and Pedro Calderón de la Barca, as well as to the *zarzuela*.¹⁰⁰

Initially, secular dramatic works in Mexico were performed as court theater. However, as the eighteenth century progressed, new theaters and opera houses appeared in larger cities, providing more variety in performance venues. The Teatro Coliseo was opened in 1670 and performances were held there until 1722, when it burned in a fire. In 1735, the Coliseo Nuevo opened.¹⁰¹ However, the Coliseo Nuevo suffered bankruptcy in 1816, during the time of the Revolution. It had been presenting Spanish-based theatrical forms such as the *zarzuela* and *tonadilla*. Other than Zumaya's *La parténope*, Mexican operas were not produced until after independence was gained in 1821.¹⁰²

The first known full opera production in Mexico was *La parténope*, an opera by Manuel de Zumaya. It was presented in 1711 at the viceregal palace.¹⁰³ Although this initiated opera in Mexico, it would not become a standard genre until the middle of the nineteenth century. *Tonadillas*, *sainetes*, and *zarzuelas* prevailed in popularity until that time. When Italian opera

¹⁰⁰ Béhague, *Music in Latin America: An Introduction*, 60.

¹⁰¹ *Ibid.*, 60.

¹⁰² Béhague, *Music in Latin America: An Introduction*, 97; Stevenson, *Music in Mexico*, 175.

¹⁰³ Béhague, *Music in Latin America: An Introduction*, 16.

was presented in this era, it was often transformed into the form of a *zarzuela*, interspersing spoken dialogue with the music.¹⁰⁴ This was done with the Cimarosa's *El filósofo burlando* in 1805, as well as other operas that were presented during this era.¹⁰⁵

Two major factors in the creation of opera were teaching and example.¹⁰⁶ A respected Mexican composer during the revolutionary time was José Mariano Elízaga (1786-1842). While he did not compose opera, he was known as the “father of Mexican music” because he was influential in establishing music education and encouraging music in society.¹⁰⁷ Elízaga's work to promote musical literacy in Mexico impacted musicians, and had an effect on the composition of Mexican works, including opera. He helped initiate the teaching that was needed for growth in compositions. The second factor that contributed to opera composition, the examples of opera, came from exposure to performances of foreign opera in Mexico.

Manuel García was a native of Seville that promoted Italian opera in several countries.¹⁰⁸ In 1825, his company successfully introduced foreign-language opera in New York. In Mexico, he promoted opera sung in Italian, and in 1831, the Teatro Principal initiated an annual season of Italian opera. This inspired local composers to create opera in an Italian style. Some recognized composers that started working in this fashion were Luis Baca, Cenobio Paniagua, and Melesio Morales, who will be discussed later.¹⁰⁹ While García's work led to an increase in opera performances in Italian, it was detrimental to opera in Spanish.¹¹⁰ Italian opera became the desired operatic entertainment, leaving Spanish opera as a less acceptable operatic form.

¹⁰⁴ Ibid., 60.

¹⁰⁵ Robert Stevenson, *Music in Mexico* (New York: Thomas Y. Crowell Company, 1952), 174.

¹⁰⁶ Jesús Romero, *La ópera en Yucatan* (México D.F., Ediciones Guión de América, 1947), 48.

¹⁰⁷ Béhague, *Music in Latin America: An Introduction*, 97; Leslie Bethell, *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries* (New York, NY, Cambridge University Press, 1998), 18.

¹⁰⁸ Stevenson, *Music in Mexico*, 192.

¹⁰⁹ Béhague, *Music in Latin America: An Introduction*, 97-98.

¹¹⁰ Romero, *La ópera en Yucatan*, 50.

Theater owners were fundamental in selecting repertoire for each opera season, and therefor controlled which operas were produced. The foreign opera companies that performed in Mexico specialized in performances of Italian opera, as well as some French, English, and German operas. Italian operas were the primary choice for performance, and because of that, were the most frequently produced. The production of operas composed by Mexican composers did not catch the attention of theater owners.¹¹¹ This made it more difficult to have a national opera produced and discouraged potential opera composers away from anything other than a traditional Italian language and style of opera.

Moving into the twentieth century, Porfirio Díaz (the President of Mexico) and the Mexican government supported musical performances, including seasons established by opera companies in various theaters of Mexico City. The largest theater was the Gran Teatro Nacional, however it was demolished in 1901. This forced all productions to move to other local theaters such as the Arbeu, Renacimiento (later renamed the Virginia Fábregas), Circo Teatro Orrin, and the Conservatory theater.¹¹²

Mexico's musical culture was impacted by the Mexican Revolution (1910-1920). In this period and moving forward, musical nationalism that focused on indigenous sources was a focal point in composition.¹¹³ In 1910, the Sociedad Impulsora de Ópera Nacional was formed, with the goal of representing Mexican operas. The company debuted at the Teatro Arbeu on 27 August 1910 with *Nicolás Bravo* by Rafael J. Tello, which was presented as part of a celebration to commemorate the centennial of independence.¹¹⁴ The struggle for identity and for expression

¹¹¹ Aurelio Tello, *La música en México: Panorama del siglo XX* (México D.F., Fondo de Cultura Económica Consejo Nacional para la Cultura y Las Artes, 2010), 614-615.

¹¹² Tello, *La música en México: Panorama del siglo XX*, 614.

¹¹³ Béhague, *Music in Latin America: An Introduction*, 125.

¹¹⁴ Tello, *La música en México: Panorama del siglo XX*, 618.

as an independent nation, contributed to a desire for the creation and performance of a national opera.

In 1920, the music faculty at the University of Mexico solicited Mexican composers to participate in a competition to write opera librettos. The winners would receive a prize and would have their librettos set to music by a national opera company, however, the competition was unsuccessful. Another competition was attempted in October 1922, when the newspaper *El Universal* sponsored a contest for Mexican opera. There were only three participants: *Elvira* (composer unknown), Fernando del Castillo's *Cihuatl*, and José F. Vázquez's *Citlali*. Vázquez won the competition with *Citlali*.¹¹⁵

For the majority of the operas that were composed in Mexico, the scores have either been lost or are carefully protected by the descendants of the composers. Many Mexican opera compositions tend to demonstrate evidence of Italian influence, however the 1930s brought more interest in nationalism in compositions. The Palacio de Bellas Artes opened in the 1930s, eventually becoming the established theater for opera performances, with a particular focus on Italian opera. A civil association that focused on opera, Ópera Nacional, was established in 1943. This company presented annual seasons of opera performances in the Palacio de Bellas Artes until 1954.¹¹⁶

The presentation of Mexican operas noticeably declined in the 1950s. The 1960s and 1970s brought change and experimentation in musical compositions of all types. However, production in opera was still diminishing through this time. It would be the 1980s before passion for the creation of Mexican opera would grow again, leading to an increase in works by Mexican

¹¹⁵ Ibid., 622-623.

¹¹⁶ Ibid., 626, 628-629.

composers. A variety of styles and designs characterized Mexican opera compositions at the end of the twentieth century, including traditional techniques and atonality.¹¹⁷

Mexico: Operas and Composers

Manuel de Zumaya (ca. 1678-1755) was the first chapelmaster born in Mexico. He composed several works, including the opera *La parténope*, with a libretto written by Silvio Stempiglia. The opera was presented on 1 May 1711 at the viceregal palace. It is believed that the music likely conformed to an Italian style because the new viceroy, the Duke of Linares who was partial to Italian opera, was fond of *La parténope*. The music score did not survive, but the libretto does still exist, and is printed in both Spanish and Italian. It was written in three acts, with seven characters including two rival princesses.¹¹⁸

One of the earliest Mexican operas was *México libre*. This one-act opera was composed by José María Bustamante (1777-1861) to a libretto by Francisco Luis Ortega, and premiered in the Teatro Principal on 27 October 1821. Other early Mexican opera compositions include *Reinaldo y Elina o la sacerdote peruana* by Manuel Covarrubias and *La vendetta* by Rafael Palacios.¹¹⁹

Luis Baca (1826-1855), from Durango, was the first native Mexican opera composer after Mexican independence was won (1810). He studied in both Mexico and France, and composed two operas while abroad in Paris: *Leonor*, with a libretto by Carlo Bozzeti, and *Giovanni di*

¹¹⁷ Ibid., 631, 633, 636, 641.

¹¹⁸ Béhague, *Music in Latin America: An Introduction*, 15-16, 60.

¹¹⁹ Romero, *La ópera en Yucatan*, 48-50.

Castiglia, with a libretto by Tamístocles Solera. Unfortunately neither of the operas were produced.¹²⁰

Cenobio Paniagua y Vázquez (1821-1882), born in Tlalpujahua, a village in the state of Michoacán, was an important Mexican opera composer, organist, violinist, and conductor. His opera *Catalina di Guisa*, with a libretto by Félix Romani, opened on 19 September 1859 in the Teatro Nacional.¹²¹ Critics of this opera suggested that the only Mexican feature about the opera was the composer himself.¹²² His one-act opera, *Una riña de aguadores*, premiered 10 November 1859. *Pietro d'Avano*, his third opera, was presented at the Teatro Nacional on 5 May 1863. He composed one more opera, *El patria*, with a libretto by Vicente Riva Palacio, but this opera was never produced.¹²³

Paniagua y Vázquez had several students that desired to compose in the Italian style. Octaviano Valle wrote *Clotilde de Conzenza*, which premiered in the Teatro Nacional on 19 July 1863. Mateo Torres Serrato composed *I Due Foscari y Fidelio*. Leonardo Canales composed *Pirro de Aragón*, which premiered in the Teatro Nacional on 12 July 1864. Miguel Meneses wrote *Agorante Rey de Nubia*, which premiered at the Teatro Nacional in 1864, and was produced for the birthdays of the Archdukes Maximilian and Charlotte. Meneses composed several other operas as well: *Atala*, *El hada del lago*, *Judith*, and *Luisa de Lavalliere*. Ramón Vega composed *El grito de dolores*, with a libretto by Juan A. Mateos. He also composed the

¹²⁰ Romero, *La ópera en Yucatan*, 50; Stevenson, *Music in Mexico*, 195; Miguel Ficher, Martha Furman Schleifer, and John M. Furman, *Latin American Classical Composers: A Biographical Dictionary* (Lanham, Maryland, Scarecrow Press, Inc., 2002), 55.

¹²¹ Romero, *La ópera en Yucatan*, 52; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 312.

¹²² Bethell, *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries*, 73.

¹²³ Romero, *La ópera en Yucatan*, 52.

operas *La Reina de León* and *Adelaida y Comingo*. Antonio de María y Campos wrote two operas: *Olga de Monterrojo* and *El Rey Domingo I*.¹²⁴

Melesio Morales (1838-1908) was a Mexican composer and teacher that studied in Mexico and Italy, and composed several operas. *Romeo y Julieta* premiered at the Teatro Nacional on 27 January 1863, and was directed by the composer himself.¹²⁵ His opera *Ildegonda* (1866) was presented by an Italian opera company. Other operas by Morales include *Gino Corsini* (1877), *Carlomagno*, *La tempestad*, *Asuero* (incomplete), and *Cleopatra* (1891).¹²⁶ *Cleopatra* was the only opera that was well-received.¹²⁷ Morales last opera was *Anita*, a one-act opera that was composed to a libretto in Italian by Enrico Golisciani. The plot follows the tragic romance between Anita and Gastón D'Auvray during the French invasion of Mexico. It was rehearsed for performance in 1903, but it was cancelled at the last minute for unknown reasons.¹²⁸

Julio M. Morales and Miguel Planas were both students of Melesio Morales. Julio M. Morales, the son of Melesio Morales, was also an opera composer. He wrote *Colón en Santo Domingo*, which premiered at the Teatro Nacional on 21 October 1892.¹²⁹ Miguel Planas composed *Don Quijote en la venta encantada*, which premiered on 5 May 1871 in the Teatro Nacional. He also wrote *Felipe IV*.¹³⁰

¹²⁴ Ibid., 52, 70.

¹²⁵ Romero, *La ópera en Yucatan*, 53; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 283; Mayer-Serra panorama 47

¹²⁶ Romero, *La ópera en Yucatan*, 55-57; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 283; Subirá, *Historia de la música española e hispanoamericana*, 950.

¹²⁷ Stevenson, *Music in Mexico*, 199.

¹²⁸ Tello, *La música en México: Panorama del siglo XX*, 617.

¹²⁹ Romero, *La ópera en Yucatan*, 57.

¹³⁰ Ibid., 57.

Felipe Villanueva (1863-1893) was a Mexican pianist and composer. He was born in Santa Cruz Tecamac, studied at various schools in Mexico, and composed the comic opera *Keofar*.¹³¹

Fernando González Peña was a singer and composer that sang the leading tenor role of Daniel in Tello's opera *Due amori*.¹³² He also composed the opera *Cuauhtémoc*.¹³³

Estanislao Mejía Castro (1882-1967), from San Idelfonso Hueyotlipan in Tlaxcala, was a Mexican composer and teacher. He studied harmony with Rafael J. Tello; counterpoint, fugue, and instrumentation with Gustavo Campa; and organ with Father José Guadalupe Velázquez. Mejía Castro composed the opera *Edith*.¹³⁴

Manuel María Ponce (1862-1938) was a Mexican composer and pianist from Fresnillo in the state of Zacatecas. He took lessons in composition, orchestration, and piano, and studied in Mexico, as well as in Italy, Germany, and France. He composed the opera *El patio florido*.¹³⁵

Antonio Gómezanda (1894-1961) was born in Lagos in the state of Jalisco. He took lessons in piano with Manuel Ponce, and also studied composition and conducting in Mexico and Germany. He composed the opera *La virgen de San Juan*.¹³⁶

¹³¹ Romero, *La ópera en Yucatan*, 58; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 436; Tello, *La música en México: Panorama del siglo XX*, 189.

¹³² Tello, *La música en México: Panorama del siglo XX*, 620.

¹³³ Romero, *La ópera en Yucatan*, 58.

¹³⁴ Romero, *La ópera en Yucatan*, 58; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 269.

¹³⁵ Bethell, *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries*, 76; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 330; Romero, *La ópera en Yucatan*, 59.

¹³⁶ Romero, *La ópera en Yucatan*, 59; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 184.

Aniceto Ortega del Villar (1825-1875) was a composer, pianist, and physician, born in Tulacingo in Hidalgo, Mexico. He composed *Guatimotzín*, which premiered on 13 September 1871. The opera presents a story of the last days of the Aztecs.¹³⁷

Ricalde Moguel composed *El conde de Ucanor*, *Un amor de Hernán Cortés*, *Gil González de Avila*, *El juicio final*, and *Anita y Lilia o secretos de un padre*. Moguel initiated opera in the Yucatan peninsula.¹³⁸

Cornelio Cárdenas Samada composed the music and wrote the librettos for *Escenas Itzalanas*, an opera in one act; *Chichen Itzá*, an opera in four acts; and *Ya yaax can*, an opera in three acts.¹³⁹

Ricardo Castro Herrera (1864-1907) was a Mexican pianist and composer, born in Durango.¹⁴⁰ His opera *Atzimba* opened 20 January 1900. It appeared again on 11 November 1901, at the Teatro Arbeu, to replace the production of Campa's opera, *El rey poeta*. *Atzimba* was written in two acts and used a French libretto written by Alberto Michel. It is set in Pátzcuaro in 1552, and the plot follows a love story between Atzimba, an indigenous princess, and Jorge de Villadiego, a Spanish capitan. *La leyenda de Rudel*, another opera composed by Castro, was presented on 1 November 1906 in the Teatro Arbeu. Alberto Michel wrote the three-act French libretto for *La leyenda de Rudel*. It is set in the Middle Ages, in a land between Provenza and Palestine, and tells the story of the famous troubadour Jaufré Rudel.¹⁴¹ Castro also composed the opera *Con Juan de Austria*.¹⁴²

¹³⁷ Romero, *La ópera en Yucatan*, 70; Bethell, *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries*, 73; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 305.

¹³⁸ Romero, *La ópera en Yucatan*, 70, 73.

¹³⁹ Ibid., 78.

¹⁴⁰ Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 105.

¹⁴¹ Tello, *La música en México: Panorama del siglo XX*, 616-618.

¹⁴² Romero, *La ópera en Yucatan*, 58.

Gustavo E. Campa (1863-1934) was a composer and teacher, born in Mexico City. *El rey poeta* premiered 9 November 1901 in the Teatro Principal. The libretto was written by a French writer, Alberto Michel. It is a one-act opera that shares the life story of the emperor Nezahualcóyotl. The opera did not have a successful opening.¹⁴³

Ernesto Elorduy Medina (1854-1913) was a pianist and composer, born in Zacatecas. He studied in Mexico, Germany, and France. Elorduy's opera, *Zulema*, opened in the Teatro del Conservatorio on 22 January 1902. It was composed in one act, with a libretto in Spanish by Rubén M. Campos. It was a novelty that the opera was sung in Spanish because, at that time, Mexican musicians generally preferred to perform music in Italian or French. The opera tells the story of Zulema. She is favored in Pashá Selim's harem, although she is in love with a slave, Muley, who is actually a kidnapped Arabic prince. When Selim discovers the two, they are both sold as slaves. Muley is bought and granted his freedom, and then he looks for Zulema to rescue her and take her with him. *Zulema* was successful and returned to the theater multiple times.¹⁴⁴

Rafael J. Tello (1872-1946) was a composer, teacher, and pianist from Mexico City that composed several operas.¹⁴⁵ *Nicolás Bravo* opened to a full house at the Teatro Arbeu on 17 August 1910, with an Italian-style overture to begin the opera. The libretto was written by Ignacio Mariscal, and was derived from his drama *Don Nicolás Bravo o Clemencia mexicana*. The story wavered between General Nicolás Bravo's life and the love story between the creole María and Spanish Captain Sánchez, a prisoner of Bravo. *Due amori*, with an Italian libretto by Eduardo Trucco, premiered on 31 December 1915. The story takes place at the beginning of the Christian era, in the neighborhoods surrounding Jerusalem. Elena, a shepherdess, is in love with

¹⁴³ Tello, *La música en México: Panorama del siglo XX*, 615; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 87.

¹⁴⁴ Tello, *La música en México: Panorama del siglo XX*, 616-617.

¹⁴⁵ Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 404.

Daniel, a young Jew that leads a group of Christians. Plancio, the proconsul of Judea arrests Daniel and accuses him of crimes. Elena converts to Christianity and sets out to free Daniel. However, Plancio learns of this conspiracy and sentences Daniel to crucifixion. The opera did not have a successful premiere.¹⁴⁶

Julia Alonso (b. 1889), was an Oaxacan composer, organist, pianist, and teacher. She studied in Mexico City, and taught organ, piano, and composition. She wrote the opera *Tonantzin* (1915).¹⁴⁷

Arnulfo Miramontes (1882-1960), from Jalisco, studied in Mexico and Germany.¹⁴⁸ He composed *Anáhuac* (1918) and *Cihuatl* (ca. 1920). *Anáhuac* premiered on 31 January 1918 in the Teatro Virginia Fábregas. This three-act opera, with a libretto by Francisco Bracho, shares the story of an indigenous man, Tizoc, who is against Spanish domination. He is part of a love triangle between Mextli, an indigenous woman, and Elvira, the daughter of Spaniard Nuño de Guzmán. It was a controversial work that some people enjoyed, while others despised it. *Anáhuac* was presented later that year, on 1 December 1918, at the Teatro Colón in Argentina, without the controversy that surrounded its Mexican premiere.¹⁴⁹

Julián Carrillo (1875-1965) was a Mexican composer and teacher. He studied in Mexico and Germany, and composed several operas. He wrote *Matilde* (1909), which was also titled under another name, *México in 1810*. His opera *Xiuitl* (1921) has an indigenous theme. He also composed *Ossiam* in 1903.¹⁵⁰

¹⁴⁶ Tello, *La música en México: Panorama del siglo XX*, 618-620.

¹⁴⁷ Tello, *La música en México: Panorama del siglo XX*, 621; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 34.

¹⁴⁸ Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 278.

¹⁴⁹ Tello, *La música en México: Panorama del siglo XX*, 621.

¹⁵⁰ Tello, *La música en México: Panorama del siglo XX*, 621; Romero, *La ópera en Yucatan*, 58; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 96.

José F. Vásquez (1895-1961), was born in the state of Jalisco, and composed several operas: *Los mineros* (1916), *Monna Vanna* (1917), *Citlali* (1922), *El mandarín* (1923), *El rajah* (1926), *El último sueño* (1928), and *Vasco núñez de Balboa* (1960-1961).¹⁵¹ *Los mineros* is an opera in three acts, composed to a libretto in Italian by Andrés Molina Enríquez. The plot develops in Mineral del Oro, Zacatecas, and in Mexico City during the Revolution. *Los mineros* was never produced. *Monna Vanna* is also in three acts, and written to a work of the same name by Maurice Maeterlinck. Unfortunately, the opera's musical score has been lost.¹⁵²

Citlali was written in one act, to a libretto by Manuel M. Bermejo, and premiered on 19 December 1922 in the Teatro Esperanza Iris. The opera is set on the island of Xico, in Lake Chalco, during the time of the arrival of the Spanish in the New World. The warrior Chichiltzin heads the fight to defend the island, but he knows that his love will be sacrificed for the Aztec king Xicoténcatl to please the god Huitzilopochtli. Facing the problem of whether to fight for his town or save Yoloxóchitl, he is convinced by Citlali to go ahead and lead the fight and she will save Yoloxóchitl. Citlali is the daughter of Xicoténcatl and secretly loves Chichiltzin. Citlali changes places with Yoloxóchitl and is sacrificed. Cualica, Citlali's slave girl, is deeply disturbed by the Citlali's death. She poisons herself, completing the sacrifice to the gods. *Citlali* won a competition for Mexican opera in 1922 and was well-received by the public.¹⁵³

Vásquez's opera *El mandarín* was written to a Spanish libretto by Manuel M. Bermejo. It was presented in the Teatro Ambeu in 1927. The one-act opera is set in China around 1911, and tells the story of Tchan-I, a blind man that lives happily with his wife and son. However, he recovers his sight and learns of his wife's unfaithfulness and the wicked behavior of his son.

¹⁵¹ Tello, *La música en México: Panorama del siglo XX*, 621, 644; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 425-426.

¹⁵² Tello, *La música en México: Panorama del siglo XX*, 625.

¹⁵³ *Ibid.*, 623-624.

After obtaining this knowledge, he damages his eyes so that he can live once again without sight. *El rajah* by Vásquez opened in the Teatro Arbeu on 14 June 1931. This one-act opera follows the story of the dilemma that the rajah faces when he witnesses Natalí, the court prince, pursue Mahina. Mahina is Mantamí's faithful wife, and also has captured the rajah's attention. However, in the end, she is sacrificed. The musical nature of both *El mandarín* and *El rajah* was described by Alba Herrera y Ogazón, a Mexican musician and musicologist, as "Wagnerian in form but in musical affiliation and creation, completely eclectic."¹⁵⁴

El último sueño by Vásquez is a one-act opera, with a libretto in Spanish by Manuel M. Bermejo. The opera shares Enrique's story. He was recently widowed and is comforted by his friends Julieta and Javier. Enrique falls asleep and dreams of his dead wife. The opera ends when his friends find him dead in his wife's grave.¹⁵⁵ Vásquez became the Mexican composer with the highest number of composed operas during the first part of the twentieth century. In addition to composition of these operas, they were produced.¹⁵⁶

Arturo Cosgaya Ceballos (1869-1937) was a Yucatan composer, born in Mérida. He composed *Xunáan Tunich (Mujer de piedra)* (1919), the first opera written on a Mayan theme.¹⁵⁷

Alejandro Juevas composed the opera *Morgana* (1920). This two-act opera has a libretto written by the composer himself, and a plot based on an ancient legend. Beppo, a fisherman, is tempted by a siren's singing, Morgana. However, Beppo is in love with Nina, who is awaiting his return. Beppo drowns, and upon discovering his body on the beach, Nina goes crazy, throws herself off an edge, and dies. The opera premiered at the Teatro Esperanza Iris on 17 July 1920.

¹⁵⁴ Ibid., 625-626.

¹⁵⁵ Ibid., 633.

¹⁵⁶ Ibid., 626.

¹⁵⁷ Romero, *La ópera en Yucatan*, 72; Tello, *La música en México: Panorama del siglo XX*, 260.

It was not well attended and a critic observed “the indifference and apathy of operagoers, that only admired and encouraged a work if it was foreign.”¹⁵⁸

Yucatan composer Fernando del Castillo wrote the operas *Cihuatl* (1923) and *La mestiza* (1925).¹⁵⁹ *Cihuatl* was presented in the theater at the National Museum, on 19 March 1923, three months after it had been entered in a competition for Mexican opera. This one-act opera’s libretto was written by Catalina d’Erzell. It was based on a pre-Hispanic legend in which the daughters of the gods of death, Miquiztli, Cihuatl, and Yólotl, all love the same man, Cuauhtli. Cuauhtli loves Cihuatl. Cihuatl’s father curses her, and turns her into a serpent that wanders the earth. Cuauhtli desperately searches for her, finds her, and kisses her. She poisons him and he dies. The performance was poorly attended, but plans were still made to program the opera in the next season at the Teatro Esperanza Iris.¹⁶⁰

La mestiza by Fernando del Castillo was performed in the Teatro Regis on 26 December 1925. The composer wrote his own libretto for this two-act opera, with a story that unfolds during Colonial times, in the Yucatán. The plot follows both the foundation of the city of Mérida by Francisco de Montejo, and the love affair between the mestiza Inés and don Gálvez, who is in charge of the military headquarters in the Yucatán. Del Castillo composed the opera using a mixture of styles from traditional Mayan music and tradition European music.¹⁶¹

Several Mexican composers wrote operas based on indigenous themes, but for many of them, there is little information about either the composer or the compositions. Carlos Samaniego composed an opera based on a national theme, *Nezahualcóyotl* (1923). Gustavo Río Escalante, a Yucatan composer, composed *Kinchi* (1924) and *Xtabai* (1924). Cornelio Cárdenas,

¹⁵⁸ Tello, *La música en México: Panorama del siglo XX*, 621-623.

¹⁵⁹ Ibid., 621.

¹⁶⁰ Ibid., 624.

¹⁶¹ Ibid., 625.

from Yucatan, composed *Chichén Itzá* (1924) and *Ya yaax can* (1928). Alberto Amaya composed *Querétaro* (ca. 1930) to a libretto by Heriberto Frías. Efraín Pérez Cámara composed the opera *Tzentsontli* (1939).¹⁶²

Miguel Bernal Jiménez (1910-1956) was a Mexican composer and organist. He was born in the state of Michoacán and studied in Mexico and Italy. He wrote *Tata Vasco*, one of the two most performed Mexican operas of the twentieth century. It opened in the Teatro Arbeu in 1941, with a Spanish libretto that was written in five acts by Manuel Muñoz. It was composed to celebrate the fourth centennial of the arrival of the first bishop of Michoacán, Vasco de Quiroga. The plot revolves around Quiroga's evangelization of the indigenous people, and concludes with a fandango and Quiroga studying diagrams for the construction of a cathedral. Bernal Jiménez could not get approval to premier the work in the Palacio de Bellas Artes, leaving it to open in the Church of San Francisco in Pátzcuaro, Michoacán, and later to be presented in the Teatro Arbeu. The public did not favor its religious theme, and it led to criticism. Musically, there are several nationalist techniques applied to the opera including the use of indigenous melodies and motives.¹⁶³

José Pablo Moncayo García (1912-1958) was a composer, pianist, percussionist, and conductor, born in Guadalajara. He composed an opera in one act, *La mulata de Córdoba* (1948), one of the two most performed Mexican operas of the twentieth century. The libretto was written in Spanish by Xavier Villaurrutia and Agustín Lazo. The opera is set at the end of the Colonial Era in Córdoba and Mexico City, and it follows the legend of the mulata Soledad. She has omnipresent powers and can make young men that fall in love with her go crazy. Soledad is

¹⁶² Ibid., 621, 625, 644.

¹⁶³ Tello, *La música en México: Panorama del siglo XX*, 628; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 66-67.

accused of witchcraft, but a man in love with her disguises himself as a friar and helps her to escape on a vessel filled with llamas. *La mulata de Córdoba* was highly successful, and it was continually revived for performances at the Teatro de Bellas Artes.¹⁶⁴

Roberto Téllez Oropeza (b. 1909) was born in the state of Puebla. He composed several operas: *Nezahualcōyotl* (1949), *La gracia* (1975), *Ifigenia cruel* (1976), and *Acapulco* (1978).¹⁶⁵

Eduardo Hernández Moncado (b. 1899) was born in Xalapa in the state of Veracruz. He studied in Mexico City and composed the one-act opera *Elena*. The libretto was written in Spanish by Francisco Zendejas, and was based on a popular Mexican corrido. While Benito is in jail, his wife has dinner with Bernard, a French soldier. They have a second date, but then Elena runs into her husband, Benito, who kills her.¹⁶⁶

Gerhart Muench (1907-1988) was born in Germany, but settled in Mexico. He composed one opera, *Tumulus Veneris* (1950).¹⁶⁷

Carlos Antonio de Pádua Chávez y Ramírez (1899-1978) was a composer and conductor. He composed one opera, *The Visitors*. The composition was commissioned by Lincoln Kirstein, president of the New York Ballet Society. Chávez began working on the opera in 1953 in collaboration with the American poet Chester Kallman. Chávez composed the three-act opera, *The Visitors*, to an English libretto. Various versions of this same opera were produced, using different titles with each version: *Pánfilo y Lauretta* (1957); *El amor propiciado* (1959) was performed in Spanish; and *The Visitors*, in 1968, was part of the cultural program for the

¹⁶⁴ Tello, *La música en México: Panorama del siglo XX*, 628-631; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 280.

¹⁶⁵ Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 404; Tello, *La música en México: Panorama del siglo XX*, 644-645.

¹⁶⁶ Tello, *La música en México: Panorama del siglo XX*, 629-630; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 206.

¹⁶⁷ Tello, *La música en México: Panorama del siglo XX*, 644; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 286.

Olympics in Mexico. The last version was revised one final time in 1999. The plot takes place in a villa near Florence during the fourteenth century, and tells the story of four Italian aristocrats staying there. They voluntarily isolate themselves in order to avoid the plague.¹⁶⁸

Salvador Moreno Manzano (1916-1999) was born in Orizaba, in the state of Veracruz. He studied in Mexico and Spain, and composed one opera, *Severino*, that was presented on 28 June 1961. It is a one-act opera, with a libretto in Spanish by Emilio Carballido.¹⁶⁹

Carlos Jiménez Mabarak (1916-1994) was a Mexican composer, born in Tacuba. He studied in Guatemala, Chile, Belgium, France, and Mexico. He wrote a dodecaphonic opera, *Misa de seis*, which was performed on 21 June 1962. He composed another opera, *La Güera Rodríguez*, which was presented in September 1982 in the Palacio de Bellas Artes, with a libretto in Spanish by Julio Alejandro. The story follows the life of María Ignacia Rodríguez de Velasco, who is known for her beauty and for her participation in the fight for Mexican independence.¹⁷⁰

Luis Sandi Meneses (1905-1996) was a composer and conductor that was born in Mexico City, and composed multiple operas. *Carlota* is a one-act opera with a libretto in Spanish written by Francisco Zendejas. The plot reveals Empress Carlota's life in Mexico. The opera was not popular with the public.¹⁷¹ Sandi also composed the opera *La señora en su balcón*, which was presented on 2 June 1963. This one-act opera was based on a work by Elena Garro. It shares the story of Clara, a fifty-year old woman that converses with herself at different points in her life, while in search of her own identity.¹⁷²

¹⁶⁸ Tello, *La música en México: Panorama del siglo XX*, 633-634; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 111.

¹⁶⁹ Tello, *La música en México: Panorama del siglo XX*, 632-633; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 285.

¹⁷⁰ Tello, *La música en México: Panorama del siglo XX*, 632, 635; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 218.

¹⁷¹ Tello, *La música en México: Panorama del siglo XX*, 629, 630.

¹⁷² Tello, *La música en México: Panorama del siglo XX*, 632-633; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 368-369.

Lan Adomián (1905-1979) was a Mexican composer that was born in Russia. From Russia, he moved to the United States to study music, then moved to Mexico and became a Mexican citizen. Adomián composed one opera, *La mascherata* (1972).¹⁷³

Daniel Catán (b. 1949) was born in Mexico City, and studied in England and the United States. He composed a chamber opera *Encuentro en el ocaso*, with a libretto by Carlos Montemayor, that premiered in the Teatro de la Ciudad in 1979. Catán's second opera, *La hija de Rapaccini* (1989), was presented on 25 April 1991 in the Teatro de la Ciudad. It is an opera in two acts, with a libretto in Spanish that was based on Octavio Paz's theater work of the same name.¹⁷⁴ *Florencia en el Amazonas* (1994) opened in the Palacio de Bellas Artes in May 1999. It is a two-act opera, written to a libretto in Spanish by Marcela Fuentes-Berain. The work was inspired by stories and characters from the Colombian writer Gabriel García Márquez.¹⁷⁵

Alicia Urreta Arroyo (1935-1987) was a Mexican composer, pianist, and teacher from Veracruz that studied in Mexico City and Paris. Urreta composed *Romance de doña Balada* (1973), a chamber opera based on the story of Honoré de Balzac that was presented in El Ágora in 1974. She also composed *El espejo encantado* in 1985.¹⁷⁶

Mario Stern (b. 1936) was born in Mexico City, and studied in Germany and France. He was a professor at the Escuela Nacional de Música of UNAM (National Autonomous University of Mexico) in Mexico City, and composed several operas: *Jaque* (1978), *Big Klaus and Little Klaus* (1980), and *Pinocchio* (1983).¹⁷⁷

¹⁷³ Tello, *La música en México: Panorama del siglo XX*, 644; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 21-22.

¹⁷⁴ Tello, *La música en México: Panorama del siglo XX*, 639-640.

¹⁷⁵ Ibid., 640.

¹⁷⁶ Tello, *La música en México: Panorama del siglo XX*, 635, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 416.

¹⁷⁷ Tello, *La música en México: Panorama del siglo XX*, 644; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 397.

Miguel Alcázar (b. 1942) was a Mexican guitarist and composer that studied in Mexico City and in the United States. He wrote *La mujer y su sombra* (1978). This one-act opera was performed at the Palacio de Bellas Artes in April 1981.¹⁷⁸

Federico Ibarra Groth (b. 1946) was the most prolific Mexican opera composer of his generation. He was also a pianist, and studied in Mexico, France, and Spain. His opera *Leoncio y Lena* (1980) premiered at the Teatro Juan Ruiz de Alarcón del Centro Cultural Universitario (CCU) in 1981. *Orestes parte* (1981) was presented in a concert version in the Sala Nezahualcóyotl in 1984 and in the Palacio de Bellas Artes in July 1987. *Madre Juana* (1986) was performed in the Teatro Juan Ruiz de Alarcón del CCU in December 1993. *El pequeño príncipe* (1988) was presented in Los Angeles in 1988 and in Mexico in September 1999. *Alicia* (1989) was performed in July 1995 and December 2001 in the Palacio de Bellas Artes, and *Despertar al sueño* (1994) opened 31 October 1994 in the Centro Cultural San Ángel.¹⁷⁹

Leoncio y Lena was composed to a libretto in Spanish by José Ramón Enríquez, based on a text by Georg Büchner. The plot follows the story of Prince Leoncio of Popó and Princess Lena of Pipí, who are forced to marry for convenience, without even meeting each other. Each of them flee from their respective thrones. However, they accidentally meet, fall in love, and marry without knowing the true identity of the other. The prince and princess decide to convert their kingdom into an ideal utopia. Ibarra's next opera, *Orestes parte*, is a two-act opera, with a libretto by José Ramón Enríquez that is loosely based on the tragedy *Los coéforas* by Esquilo. In the story, Orestes assassinates his stepfather, Egisto, and his mother, Clitemnastra.¹⁸⁰

¹⁷⁸ Tello, *La música en México: Panorama del siglo XX*, 635; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 28.

¹⁷⁹ Tello, *La música en México: Panorama del siglo XX*, 637-638; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 211.

¹⁸⁰ Tello, *La música en México: Panorama del siglo XX*, 636-637.

Madre Juana was written in two acts, with a libretto by José Ramón Enríquez, that was based on *Los demonios de Loudon* by Aldous Huxley. The story surrounds the trial of a priest, Grandier, accused of witchcraft against Mother Superior Juana de los Ángeles and the nuns in the convent in Loudun in the seventeenth century. *El pequeño principe* is a chamber opera in one act, with a libretto by Luis de Tavira, adapted from the story *Le petit prince* by Antoine de Saint-Exupéry. The opera is set in a city where the small prince is a type of angel that crosses through different dramatic situations. *Alicia* is an opera in two acts, with a libretto by José Ramón Enríquez, based on *Alice in Wonderland* and *Alice Through the Looking Glass*, both by Lewis Carroll. *Despertar al sueño* is a chamber opera in one act, with a libretto by David Olguín.¹⁸¹

José Antonio Guzmán (b. 1946) was a composer and harpsichord performer. In 1984, he composed *El monje*, which was also known as *Ambrioso o la fábula del mal amor*. This three-act opera was composed to a libretto in Spanish by José Antonio Guzmán. It was based on the novel *The Monk* by Matthew Lewis, although the setting was moved to Mexico in 1697. *El monje* opened in the Sala Miguel Covarrubias del CCU and in the Palacio de Bellas Artes.¹⁸²

Rafael Olvera (b. 1959) was born in Huachinango, in the state of Puebla, and he studied both in Mexico City and the United States. Olvera composed the opera *El cuarto Rey Mago* (1985).¹⁸³

Carlos Pazos (b. 1953) was from Oaxaca, and studied in Russia and Spain. He composed *Popol Vuh* in 1985.¹⁸⁴

¹⁸¹ Ibid., 637-638.

¹⁸² Tello, *La música en México: Panorama del siglo XX*, 639; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 199.

¹⁸³ Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 303.

¹⁸⁴ Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 317.

Manuel Enríquez Salazar (1926-1994) was born in Ocotlán in the state of Jalisco. He was a violinist and composer who studied at the Conservatory of Guadalajara and at the Julliard School of Music in New York. He composed *La encrucijada* in 1990.¹⁸⁵

Mario Lavista (b. 1943) was a Mexican composer that studied in France and Germany. His opera *Aura* (1988) premiered in the Palacio de Bellas Artes on 13 April 1989. The Spanish libretto was written by Juan Tovar and based on a work by Carlos Fuentes.¹⁸⁶

Marcela Rodríguez (b. 1951) was a Mexican composer and guitarist, born in Mexico City. She studied in Mexico, the United States, and Germany. She wrote *La sunamita* (1990), which was presented on 1 August 1991 at the Teatro de la Ciudad. The two-act opera, with a libretto in Spanish by Carlos Pereda, was based on the story of the same name by Inés Arredondo.¹⁸⁷

Hilda Paredes (b. 1957) was a Mexican composer that was born in Puebla, and studied in Mexico, England, and Italy. Her chamber opera, *La séptima semilla* (1991), opened at the Teatro Juan Ruiz de Alarcón del CCU on 28 June 1993. It was written in two acts, with a libretto in English by Karen Whiteson. The action takes place in a London basement, and is set during the time period when the opera was written (1990s). It combines the Greek myth Persephone with characters and situations from *Alice in Wonderland* by Lewis Carroll.¹⁸⁸

Several other works were presented in the last decade of the twentieth century, with little information provided about the composer and the composition. Some of these works include the

¹⁸⁵ Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 131.

¹⁸⁶ Tello, *La música en México: Panorama del siglo XX*, 638; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 235.

¹⁸⁷ Tello, *La música en México: Panorama del siglo XX*, 640; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 350.

¹⁸⁸ Tello, *La música en México: Panorama del siglo XX*, 640; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 313.

following operas and their composers. Víctor Rasgado (b. 1959) studied in Mexico City and Italy, and composed the opera *Anacleto Morones* in 1991.¹⁸⁹ Leandro Espinosa (b. 1955) was a Mexican composer and cellist that composed the opera *Ifigenia cruel* in 1992.¹⁹⁰ Gerardo Tamez (b. 1948) was a Mexican composer that was born in Chicago. In 1992, he composed the opera *Dos mundos*.¹⁹¹ Alberto Alvarado López (b. 1956) was a Mexican clarinetist and composer. He studied in London, the United States, and Mexico City, and composed the opera *Mambo* (1993).¹⁹² Fernando Cataño (b. 1928) was born in Mexico City. He played contrabass and composed several works, including an opera, *Llamadas de Oriente* (1993).¹⁹³ Julio Estrada (b. 1943) was a Mexican musicologist, teacher, and composer that studied in both Mexico and Germany. He wrote *Pedro Páramo* (1991), which premiered as *Doloritas* in 1993. It was revised and presented in the current version in 2000.¹⁹⁴ Sergio Berlioz (b. 1963) was a Mexican composer and musicologist that composed the opera *En tiempo del ave* in 1995.¹⁹⁵ Luis Jaime Cortez (b. 1962) composed the two-act opera *La tentación de San Antonio* (1997), which was performed in May 1998 at the Teatro de las Artes. The composer wrote the libretto in Spanish, and based it on a work by Gustav Flaubert.¹⁹⁶

¹⁸⁹ Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 340.

¹⁹⁰ Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 145.

¹⁹¹ Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 400.

¹⁹² Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 37.

¹⁹³ Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 106.

¹⁹⁴ Tello, *La música en México: Panorama del siglo XX*, 640-641; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 146.

¹⁹⁵ Tello, *La música en México: Panorama del siglo XX*, 645; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 66.

¹⁹⁶ Tello, *La música en México: Panorama del siglo XX*, 640.

Chapter 4: South America

The South American countries discussed in this research are the Spanish-speaking nations of Argentina, Chile, Colombia, Paraguay, Peru, Uruguay, and Venezuela. Information was not located about opera composers or the development of a national opera in Bolivia or Ecuador. While Brazil is an important nation of South America, and has a rich operatic tradition, as a Portuguese-speaking country, it is not included in this research.

The development of a national opera in South America is largely centered in Lima, Peru and Buenos Aires, Argentina. These two cities were the birthplaces of important opera compositions, and still today are home to famous opera houses that produce numerous operas each year. From these cities, opera spread through the rest of South America, and formed under the same influences as Mexico, with Spanish and Italian operas having the greatest impact on developing opera. Early opera was created either for the Church or the court, and mission operas were popular in various regions of South America.

The Jesuit missions of South America developed an operatic tradition, because they believed that the correlation of music and drama in opera could be used to spread religion and educate the indigenous people. However, within the city of Lima, most operas were based on secular themes. These early operas in Lima drew inspiration from Spain, and from Italian and French operatic traditions.¹⁹⁷

Lima was the “administrative, military, and religious epicenter” of Spain in the New World. The Viceroy was established in Lima, the city was a center for trade, and for a period of time, it was extremely wealthy. As Spain underwent financial challenges due to the War of

¹⁹⁷ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 23.

Succession (1701-1714), Lima's development was affected. The arts were generally funded by the Crown and therefor suffered with Spain's financial difficulties.¹⁹⁸

Argentine opera began to be produced on a large scale late in the nineteenth century, mostly in Buenos Aires. The original Teatro Colón opened in 1857, the Teatro de la Opera in 1872, the Teatro Politeama in 1879, and the Teatro Nacional in 1882. After the theaters were built, both major European and local companies occupied them. The new Teatro Colón of Buenos Aires was established in 1908, and it provided motivation for the continued presence of opera in Argentina. The creation of these theaters helped to establish Buenos Aires as a major opera center of the world.¹⁹⁹

Argentine composers used the idea of Italian *verismo* to structure their nationalist trends. Several composers wrote operas that were derived from Argentine and Latin American folk legends, and based on either true folk or popular musical themes, including these composers who will be discussed later: Pascual de Rogatis (b. 1881), Enrique Mario Casella (1891-1948), Arnaldo D'Espósito (1907-1945), Constantino Gaito (1878-1945), and Felipe Boero (1884-1958).²⁰⁰

¹⁹⁸ Ibid., 83, 96.

¹⁹⁹ Béhague, *Music in Latin America: An Introduction*, 106-107.

²⁰⁰ Ibid., 212.

Argentina: Operas and Composers

Eduardo Torrens Boqué was a native of Spain that moved to Argentina after visiting several American countries. He composed two operas. *Gualterio* premiered in the Teatro de la Ópera on 4 August 1883, and *Il segreto* premiered in the Teatro Politeama Argentino on 11 October 1900.²⁰¹

Francisco A. Hargreaves (1849-1900), a distinguished pianist and composer, was the grandson of an American that settled in Argentina. He was one of the first Argentine composers to derive material from folk-music sources and “is often considered in Argentina as a pioneer of national music.”²⁰² His opera, *La gatta bianca*, was written while he was in Europe and premiered in Vilà, a small city near Florence, in 1875. The libretto was derived from a French story. The opera was first performed in Buenos Aires, 11 January 1877, in the Teatro de las Victorias.²⁰³

Hargreaves won a prize for his second opera, *El vampiro* (1876).²⁰⁴ The libretto for this opera was based on an adaptation of the book, *Mil y un fantasmas*, by Alejandro Dumas.²⁰⁵ He also composed the opera *Los estudiantes de Bolonia*, with a libretto by Angel Menchaca. The libretto was inspired by a chapter of the book *Los mil y un fantasmas* by Alejandro Dumas. The opera premiered in the Teatro de la Victoria, 24 April 1897, during a tour by a Spanish zarzuela company, who presented the opera in Spanish.²⁰⁶

²⁰¹ Enzo Valenti Ferro, *Historia de la ópera argentina* (Buenos Aires, Argentina, Ediciones de Arte Gaglianone, 1997), 14, 17, 23; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 410.

²⁰² Béhague, *Music in Latin America: An Introduction*, 107; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 202; Valenti Ferro, *Historia de la ópera argentina*, 15.

²⁰³ Valenti Ferro, *Historia de la ópera argentina*, 15, 17, 85.

²⁰⁴ Béhague, *Music in Latin America: An Introduction*, 107.

²⁰⁵ Valenti Ferro, *Historia de la ópera argentina*, 17.

²⁰⁶ *Ibid.*, 17.

Eduardo García Lalanne (1863-1937) was born in Buenos Aires, and later resided in Italy where he studied music at the Conservatory and began his conducting career. He was an orchestra director and composed several *zarzuelas*. His three-act opera, *Esmeralda*, was based on the book *Nôtre Dame de Paris* by Víctor Hugo. *Esmeralda* opened in the Teatro Onrubia on 7 June 1890.²⁰⁷

Pablo María Berutti (1863-1914), brother of Arturo Berutti, composed the opera *Cochabamba* (1890) in three acts. The Teatro de la Ópera announced the premiere of *Cochabamba*, but it never was produced.²⁰⁸

Corradino d'Agnillo (1868-1948), in collaboration with orchestra director Enea Verardini, composed *El León de Venecia*. It was presented in the Teatro Politeama Argentino on 8 October 1892.²⁰⁹

Juan Grazioso Panizza (1851-1898) was a cellist and composer. His opera *Clara* was based on the book *Le dernier des Abencerrages* by François de Chateaubriand. It premiered in Milan's Teatro Mazoni in 1893 and in Argentina in 1897. He composed another opera, *Cecilia*, that premiered the 14 September 1897.²¹⁰

Arturo Berutti (1858-1938) composed the opera *Taras Bulba*, which was performed on 20 July 1895 in the Teatro de la Ópera. *Taras Bulba* and two other operas composed by Berutti were performed in Italy: *Vendetta* and *Evangelina*. *Evangelina* opened in Buenos Aires in the Teatro San Martín on 29 October 1895, and had premiered in Milan two years prior. Berutti's opera *Pampa* premiered on 27 July 1897, in the Teatro de la Ópera. The libretto was written in

²⁰⁷ Valenti Ferro, *Historia de la ópera argentina*, 20; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 312.

²⁰⁸ Valenti Ferro, *Historia de la ópera argentina*, 25.

²⁰⁹ Ibid., 17.

²¹⁰ Ibid., 19.

Italian by Guido Borra, with inspiration from the gaucho drama *Juan Moreira* by Eduardo Gutiérrez.²¹¹

Another opera by Berutti is *Yupanki*. It was the last operatic premiere of the century, occurring the 25 July 1889 in the Teatro de la Ópera. The opera was based on an Incan legend that was extracted from the book *Las razas arianas* by Vicente Fidel López. Enrique Rodríguez Larreta wrote the libretto in Spanish, and it was later translated to Italian by José Tornassi.²¹² In his study of Arturo Berutti, musicologist Juan María Veniard noted that this opera was not translated to Italian out of tradition or common standards, but rather because “to create an opera, even one based on an Incan theme, would be more authentic sung in Italian than in Spanish.”²¹³ However, Enzo Valenti Ferro, the author of *Historia de la ópera argentina*, disagreed with this opinion, stating that the codes of that time period made it impossible for a cast of visiting Italian singers to sing in Spanish.²¹⁴

Khrysé by Berutti was a four-act opera based on *Afrodita* by Pierre Louys. Berutti wrote the libretto himself, in Spanish, and it was later translated to Italian by Giuseppe Paolo Pacchierotti. *Khrysé* premiered in the Teatro Politeama Argentino on 29 June 1902.²¹⁵ *Horrida Nox*, another opera with music and text by Berutti, was produced at the Teatro Politeama Argentino on 7 July 1908.²¹⁶ His historic opera *Los heroes* was composed to a libretto by Herminio Campana, and opened at the Teatro Colón on 23 August 1919.²¹⁷ He composed

²¹¹ Ibid., 17-18, 20.

²¹² Ibid., 22.

²¹³ Ibid., 22.

²¹⁴ Ibid., 22.

²¹⁵ Ibid., 24.

²¹⁶ Ibid., 25.

²¹⁷ Ibid., 30.

another history-based opera, *Facundo*. This opera was three acts, and focused on the figure of Juan Facundo Quiroga and the civil wars.²¹⁸

Héctor Panizza (1875-1967) composed *Il Fidanzato del mare* to a libretto by Romeo Carugati, and it was presented at the Teatro de la Ópera on 13 August 1897. The opera was originally written in the form of a cantata, and later modified for theater. It is largely a duet between soprano and tenor, with a town of fishermen that form the chorus.²¹⁹ His next opera, *Medioevo Latino*, opened in the Teatro Politeama de Génova on 17 November 1900, and it was later presented by the Teatro de la Ópera on 21 July 1901. The libretto was written by Luigi Illica. The opera was a trilogy: “Las Cruzadas,” “Las Cortes de amor,” and “En Cádiz.”²²⁰

Panizza’s opera *Aurora* opened during the inaugural season of the new Teatro Colón on 5 September 1908. Héctor Quesada and Luigi Illica wrote the libretto, based on events from the fight for Argentine independence. The opera was originally sung in Italian, and in 1945, it was replaced with a Spanish version.²²¹ *Bizancio* was presented on 25 July 1939 in the Teatro Colón. Gustavo Macchi wrote the libretto for this opera, which was set during the decline of the Roman Empire.²²²

Ferruccio Cattelani (1867-1932), Italian by birth, moved to Buenos Aires in 1897. He was a violinist and composer. His opera *Atahualpa* premiered in the Teatro San Martín on 10 March 1900.²²³

²¹⁸ Ibid., 30-31.

²¹⁹ Ibid., 20.

²²⁰ Ibid., 24.

²²¹ Ibid., 25.

²²² Ibid., 44-45.

²²³ Ibid., 22-23.

Ricardo Bonicioli was born in Italy, and was a well-known orchestra director and composer in Buenos Aires. He composed the opera *Juan de Garay*, a melodramatic sketch in two acts.²²⁴

Constantino Gaito (1878-1945) composed eight operas, six of which were produced. *Shafras* premiered 29 October 1907 in the Teatro Politeama Argentino. It was composed in one act, with a libretto by Ferruccio Scubla.²²⁵ *Petronio* opened at the Teatro Colón on 2 September 1919, with a libretto by Humberto Romanelli.²²⁶ *Flor de nieve*, with a libretto by Giuseppe Colelli, premiered 3 August 1922. The one-act opera takes place in the Abruzzo region of Italy.²²⁷ Gaito's next opera, *Ollantay*, opened at the Teatro de Colón on 23 June 1926. Víctor Mercante wrote the libretto for the opera.²²⁸ *Lázaro* was another collaboration between Gaito and Mercante. It premiered 19 November 1929 at the Teatro Colón. *La sangre de las guitarras* was presented 17 August 1932 at the Teatro Colón, with a libretto by Vicente G. Reta and Carlos Max Viale, who based the work on a story by Héctor Pedro Blomberg.²²⁹

Juan Bautista Massa (1885-1938) was a composer and pedagogue, born in Buenos Aires. *Zoraida* was in two acts with a libretto by Ivo Cei. It opened 15 May 1909 in the Teatro Coliseo Argentino, but was not well-received. *L'Evaso* was presented at the Teatro de la Ópera de Rosario on 22 June 1922, at the intermission of a symphony concert directed by Bruno Bandini.²³⁰ *La Magdalena* premiered at the Teatro Colón on 9 November 1929, with a libretto by Ernesto Trucchi.²³¹

²²⁴ Ibid., 23.

²²⁵ Ibid., 24-25.

²²⁶ Ibid., 30-31.

²²⁷ Ibid., 34.

²²⁸ Ibid., 37.

²²⁹ Ibid., 40.

²³⁰ Ibid., 26, 35.

²³¹ Ibid., 40.

César A. Stiattei (1881-1934) was born in Nice to French parents, but relocated to Argentina as a child. He composed the opera *Blanca de Beaulieu* to an Italian libretto by Humberto Romanelli, based on a novel by Alejandro Dumas. The libretto was translated to Spanish by Xavier Santero. It was the first Argentine opera sung in Spanish in the Teatro Colón, and was produced 1 October 1910 in this theater.²³²

Carlos López Buchardo (1881-1948) was born in Buenos Aires, and he studied in both Argentina and France. He composed *Sueño de alma* to a libretto by Leopoldo Díaz, and it premiered 4 August 1914 in the Teatro Colón. It was his only opera, although he did compose other works for the theater.²³³

Alfredo Luis Schiuma (1885-1963) was born in Italy and became a naturalized Argentine. His opera *Blancaflor* opened at the Teatro Coliseo on 8 January 1915. *Amy Robsart*, with a libretto by Agenor Magno, premiered 23 April 1920 at the Teatro Coliseo.²³⁴ *La siroccchia* was presented at the Teatro Odeón on 23 April 1922. The libretto was written by Agenor Magno, who built the plot around a story by Boccaccio. The opera was later translated to Spanish and given a new title, *Litigio de amor*. With its new title, it appeared at the Teatro Colón on 15 September 1932. It was also presented at the Teatro Coliseo.²³⁵ *Tabaré*, an opera in three acts, opened at the Teatro Colón on 6 August 1925. Jorge Servetti Reeves wrote the libretto, inspired by a poem written by Uruguayan poet Juan Zorrilla de San Martín.²³⁶ *Las vírgenes del sol* was composed by Schiuma to a libretto by Ataliva Herrera, a writer from Córdoba. It premiered 9

²³² Valenti Ferro, *Historia de la ópera argentina*, 26; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 397.

²³³ Valenti Ferro, *Historia de la ópera argentina*, 26-27; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 244-245.

²³⁴ Valenti Ferro, *Historia de la ópera argentina*, 27, 33.

²³⁵ Ibid., 34.

²³⁶ Ibid., 37.

July 1939 at the Teatro Colón. The plot is set in the Incan world at a time when the Spanish conquistadors appeared.²³⁷

Eduardo García Mansilla (1870-1930) composed two operas. The first was *Ivan*, which was presented 20 July 1916 in Buenos Aires. *Ivan* was dedicated to the tsar Nicholas II, and premiered in Petersburg (Russia) in the Teatro del Hermitage years prior to its appearance in Buenos Aires. The opera was also presented at La Scala in Milan and at the Teatro Costanzi in Rome. His second opera was *La angelical Manuelita*. It was a one-act opera with a libretto based on events that transpired with his great-aunt, Manuelita Rosas. It opened 5 August 1917 in the Teatro Colón.²³⁸

Pascual de Rogatis (1884-1980) composed two operas. His opera *Huemac*, with a libretto by Edmundo Montagne, was based on an Aztec myth. It premiered at the Teatro Colón on 22 July 1916.²³⁹ *La novia del Hereje* opened on 13 June 1935 at the Teatro Colón. It was written to a libretto by Tomás Allende Iragorri, that was inspired by a novel of Vicente Fidel Lódiez.²⁴⁰

Felipe Boero (1884-1958) composed a one-act opera, *Tucumán*, with a libretto by Leopoldo Díaz. It premiered in the Teatro Colón on 29 June 1918. At its premiere, the opera was sung in Spanish and included three Argentine singers.²⁴¹ *Ariana y Dionysos*, with a libretto by Leopoldo Díaz, opened on 7 August 1920 at the Teatro Colón.²⁴² *Raquela*, another collaboration with Leopoldo Díaz, opened at the Teatro Colón on 26 June 1923. The plot is set in Pampa, and Argentine singers were included in its cast.²⁴³ Boero's opera *El matrero* premiered in 1929, with

²³⁷ Ibid., 44.

²³⁸ Ibid., 28-29.

²³⁹ Béhague, *Music in Latin America: An Introduction*, 212; Valenti Ferro, *Historia de la ópera argentina*, 28.

²⁴⁰ Valenti Ferro, *Historia de la ópera argentina*, 42.

²⁴¹ Ibid., 29.

²⁴² Ibid., 33.

²⁴³ Ibid., 36.

a libretto by Yamandú Rodríguez. It was presented on 12 July 1929 at the Teatro Colón.²⁴⁴ On 8 June 1937, *Siripo* premiered at the Teatro Colón. The libretto was inspired by Manuel José de Lavarden's work about dramatic events from the Conquest, and was written by Luis Bayon Herrera.²⁴⁵ *Zincali* was a three-act opera based on a libretto by Arturo Capdevila. The plot surrounds gypsies in southern France.²⁴⁶

August Maurage (1875-1925) was a violinist, orchestra director, and composer. He was born in Belgium and lived in Buenos Aires. Maurage directed the premiere of his opera, *Tupá*, on 8 April 1919 at the Teatro San Martín. Eduardo Montagne wrote the libretto for this opera.²⁴⁷ *Les noces d'or*, with a libretto by Armand Crabbé, opened at the Teatro Odeón on 25 July 1924.²⁴⁸

Floro M. Ugarte (1884-1975) composed and wrote the text for *Saika*, which opened at the Teatro Colón on 22 June 1920.²⁴⁹

Ilse was the first opera by composer and pedagogue Gilardo Gilardi (1889-1963). Cosme Giergi Contri wrote the two-act libretto, and set the opera in a German city. It was presented at the Teatro Colón on 13 July 1923.²⁵⁰ *La leyenda del Urutaí* opened on 25 October 1932 in the Teatro Colón.²⁵¹

²⁴⁴ Béhague, *Music in Latin America: An Introduction*, 212; Valenti Ferro, *Historia de la ópera argentina*, 39.

²⁴⁵ Valenti Ferro, *Historia de la ópera argentina*, 44.

²⁴⁶ Ibid., 47.

²⁴⁷ Ibid., 29-30.

²⁴⁸ Ibid., 37.

²⁴⁹ Valenti Ferro, *Historia de la ópera argentina*, 33; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 415.

²⁵⁰ Valenti Ferro, *Historia de la ópera argentina*, 36.

²⁵¹ Ibid., 41.

Athos Palma (1891-1951) was an Argentine composer and pedagogue. He composed *Nazdah* to a libretto by Gino de San Leo. It is set in India, and based on *La nodriza* by Eça de Queiroz. The opera premiered at the Teatro Colón on 19 June 1924.²⁵²

Chrysantheme was a one-act opera composed by Rafael Peacan del Sar (1884-1960). The libretto was written by Giuseppe Colelli, who drew his inspiration from a novel by Pierre Loti. It was presented at the Teatro Colón on 14 June 1927.²⁵³

Raúl H. Espoile (1888-1958) composed an opera in four acts, *Frenos*, that premiered at the Teatro Colón on 19 June 1927, with a libretto by Víctor Mercante.²⁵⁴ *La ciudad roja* was presented on 17 July 1937 at the Teatro Colón, with a libretto by Carlos Schaeffer Gallo. The plot takes place during the Era of Rosas (nineteenth century).²⁵⁵

Arturo Luzzatti (1875-1959) was born in Italy, but later relocated to Argentina and assumed Argentine nationality. He composed *Afrodita*, with a libretto by Théophile Puget and Gabriel Bernard, derived from a book by Pierre Louys.²⁵⁶

Arturo de Angelis (1879-1916) was an Argentine composer and a native of Italy. His opera *Beatrice*, with a libretto by Folco Testena, premiered on 25 March 1933 at the Teatro Politeama Argentino.²⁵⁷

Alfredo Pinto (1891-1968) was born in Italy and relocated to Argentina. The composer and pianist wrote the opera *Gualicho* to a libretto by Rosario Beltrán Núñez. The libretto shares the story of a pair of lovers, their problems, and a good-luck charm.²⁵⁸

²⁵² Ibid., 36.

²⁵³ Ibid., 38.

²⁵⁴ Ibid., 38.

²⁵⁵ Ibid., 44.

²⁵⁶ Ibid., 39.

²⁵⁷ Valenti Ferro, *Historia de la ópera argentina*, 42; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 41.

²⁵⁸ Valenti Ferro, *Historia de la ópera argentina*, 45.

Arnaldo d'Espósito (1907-1945) presented his opera *Lin Calel* in the Teatro Colón on 10 August 1941. The libretto was written by Víctor Mercante, and was based on Eduardo L. Holmberg's poem, "Las razas."²⁵⁹

Juan José Castro (1895-1968) wrote two operas based on works by Federico García Lorca: *La zapatera prodigiosa* (1943) and *Bodas de sangre* (1953).²⁶⁰ *La zapatera prodigiosa* was presented in Uruguay at the Teatro de la Ossa on 27 October 1949. This was the first of four operas by Castro and was written as a tribute to García Lorca.²⁶¹ *Bodas de sangre* premiered 9 August 1956 in the Teatro Colón, and was also written to honor García Lorca.²⁶² *Proserpina y el extranjero* opened on 3 September 1960 at the Teatro Colón, with a libretto by Omar del Carlo. The plot follows the myth of the abduction of Proserpina through daily activities in the world of someone living in Buenos Aires.²⁶³ Castro had one unfinished opera, *Cosecha negra*.²⁶⁴

María Isabel Curubeto Godoy (1898-1959) composed the opera *Pablo y Virginia*. Giuseppe Adami and Renato Simone wrote the libretto, and it premiered on 2 August 1946 at the Teatro Colón.²⁶⁵

Juan Agustín García Estrada (1895-1961) was the composer and librettist of the opera *La cuarterona* (1951), with the subtitle "Cuadros de Buenos Aires en tiempo de la Colonia..." This was his only opera.²⁶⁶

Jacobo Ficher (1896-1978) was born in Odessa (Ukraine) and moved to Buenos Aires in 1923, where he lived for the rest of his life, and was an active part of the musical scene. He

²⁵⁹ Ibid., 46.

²⁶⁰ Béhague, *Music in Latin America: An Introduction*, 213-214.

²⁶¹ Valenti Ferro, *Historia de la ópera argentina*, 48-49.

²⁶² Ibid., 47.

²⁶³ Ibid., 51.

²⁶⁴ Ibid., 61.

²⁶⁵ Ibid., 46.

²⁶⁶ Ibid., 46.

composed two chamber operas, *El oso* (1952) and *Pedido de mano* (1956), both written to stories by Chejov. *Pedido de mano* was presented at the Teatro Presidente Alvear de Buenos Aires on 12 September 1968.²⁶⁷

El oro del Inca premiered in the Teatro Colón on 25 September 1953. Héctor Iglesias Villoud (1913-1988) wrote both the music and the libretto, which is set in the indigenous American world.²⁶⁸ He composed another opera as well, *Redención* (1955).²⁶⁹

José María Castro (1892-1964) was an Argentine composer, conductor, and cellist.²⁷⁰ He composed *La otra voz* on a libretto by Jorge de Obieta.²⁷¹

Valdo Sciammarella (1924-2014) composed *Marianita Limeña* to a libretto by Francisco Javier. The opera was presented at the Teatro Presidente Alvear on 11 November 1957, and later at the Teatro Colón on 10 July 1962.²⁷²

Francisco de Madina (1907-1972) was an Argentine citizen that was born in Spain. *Flor de Durazno* opened on 29 November 1957 at the Teatro Argentino de La Plata. It was composed to a libretto by Carlos Cucullo that was based on a Hugo Wast novel.²⁷³

La pendiente was the first opera by Pompeyo Camps (1924-1997). It premiered at the Teatro de los Independientes de Buenos Aires on 2 November 1959, with a libretto written by Camps himself.²⁷⁴ He also wrote the music and text for his second opera, *La hacienda*, which opened on 7 May 1987 at the Teatro Colón.²⁷⁵ His third opera, *Maratón*, premiered at the Teatro Colón on 19 December 1990. The libretto contains two acts and was written by Ricardo

²⁶⁷ Ibid., 53.

²⁶⁸ Ibid., 47.

²⁶⁹ Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 212.

²⁷⁰ Ibid., 103.

²⁷¹ Valenti Ferro, *Historia de la ópera argentina*, 47.

²⁷² Ibid., 48.

²⁷³ Ibid., 48.

²⁷⁴ Ibid., 49.

²⁷⁵ Ibid., 57.

Monti.²⁷⁶ *La oscuridad de la razón* has a libretto set in a South American province around 1930, written by Ricardo Monti. This three-act opera was commissioned by the Teatro Colón, and was presented there on 7 November 1995.²⁷⁷

Alberto Ginastera (1916-1983) composed several operas that were highly successful in Buenos Aires, New York, and Washington: *Don Rodrigo* (1963-1964), *Bomarzo* (1966-1967), and *Beatriz Cenci* (1971).²⁷⁸ *Don Rodrigo* premiered at the Teatro Colón on 24 July 1964, with a libretto by Alejandro Casona. He hoped to combine the traditional and the contemporary in the opera by replacing the romantic language of traditional opera with an everyday language that would provide his opera with a contemporary character. However, at the same time, he wanted to maintain traditional standards of drama and music in opera. When Ginastera was asked how he wanted the opera to be sung, he replied that it should be like *Otello*.²⁷⁹

Ginastera had a gift for connecting musical and dramatic elements in his operas. In *Don Rodrigo*, the same dramatic progression is employed in each of the three acts, which also consists of three scenes each. Instrumental interludes separate each scene and the scenes are designed in an arch form. There is a palindromic framework to the nine scenes, “with each pair having opposite emotional meaning and with scene V the climax.”²⁸⁰ The use of vocal techniques in the opera include “simple speech with prosodic rhythm, speech with musical rhythm and relative pitch, *Sprechstimme*, recitatives ranging from slow to fast delivery of syllables, and regular singing.”²⁸¹

²⁷⁶ Ibid., 59.

²⁷⁷ Ibid., 65-66.

²⁷⁸ Béhague, *Music in Latin America: An Introduction*, 333.

²⁷⁹ Valenti Ferro, *Historia de la ópera argentina*, 52.

²⁸⁰ Béhague, *Music in Latin America: An Introduction*, 333.

²⁸¹ Ibid., 333.

Ginastera employed two unique uses of spatial music in *Don Rodrigo*. In the first scene of Act II, eighteen horns played hunting calls from around the room. The second use of spatial music happened at the end of the opera when twenty-four bells were divided into three groups and situated around the room. The bells played in a random manner with one group sounding a chromatic scale, while the other two groups played pitches based on a twelve-tone row. The strings supported the bells by playing a chromatic chord with microtones, and the woodwinds and brass supported them by sounding a chord derived from the same series as the bells.²⁸²

Bomarzo by Ginastera was presented on 19 May 1967 in the auditorium Lisner at George Washington University in Washington D.C. The libretto was written by Manuel Mujica Láinez.²⁸³ Ginastera's final opera was *Beatriz Cenci*, which opened at the Teatro Colón on 2 July 1992, several years after its 1971 premiere at the Kennedy Center in Washington D.C. The opera had been commissioned by the Opera Society of Washington. The libretto was a collaboration between Scottish-born Argentine poet William Shand and writer Alberti Girri. Ginastera had one unfinished opera, *Barrabás*.²⁸⁴

Rodolfo Arizaga (1926-1985) was a composer and music critic. His opera *Prometeo* 45 was presented at the Teatro Argentino de La Plata on 4 September 1965. He both composed the music and wrote the libretto, with a structure that highlighted the text and situated the music in a secondary role to the drama.²⁸⁵

Antonio Tauriello (1931-2011) was a conductor, pianist, and composer. He conducted several orchestras, including the orchestra of the Teatro Colón of Buenos Aires, the Lyric Opera

²⁸² Ibid., 335.

²⁸³ Valenti Ferro, *Historia de la ópera argentina*, 53.

²⁸⁴ Ibid., 55, 61.

²⁸⁵ Ibid., 52.

of Chicago, IL, the Opera Society of Washington D.C., and the New York City Opera. He wrote two operas, *Escorial* (1966) and *Les guerres picrocholines* (1971).²⁸⁶

Mario Perusso (b. 1936) was a composer and orchestra director. His first dramatic work was the one-act opera *La voz del silencio*, with a libretto by Leonidas Barrera Oro. It premiered at the Teatro Colón on 25 November 1969. His second opera, *Escorial*, was presented at the Teatro Colón on 19 December 1989. The libretto for this one-act opera was adapted by the composer from a theater work by the Belgian dramatist Michel de Ghelderode. Perusso also composed the opera *Guayaquil*, with a libretto by Agustín Pérez Pardellas. It premiered for the first time at the Teatro Colón on 8 June 1993.²⁸⁷

Claudio Guidi Drei (b. 1927) was born in Buenos Aires and studied in both Argentina and Italy. He worked as a director of studies, an assistant conductor, and a professor of music theory, solfeggio, and harmony. He composed the opera *Medea* to text based on the classical Greek myth about Medea. It premiered on 1 July 1973 at the Teatro Colón.²⁸⁸

Composer and orchestra director Juan Carlos Zorzi (1936-1999) composed the one-act opera *El timbre*, with a libretto by Javier Collazo. It was presented at the Teatro Argentino de La Plata on 6 August 1975.²⁸⁹ Zorzi composed another opera to a libretto by Javier Collazo, *Antígona Vélez*. It was based on a tragedy by Leopoldo Marechal, and includes the mythological character Antigone from Sophocles' writings. This three-act opera premiered at the Teatro Colón on 17 December 1991.²⁹⁰

²⁸⁶ Béhague, *Music in Latin America: An Introduction*, 338; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 402.

²⁸⁷ Valenti Ferro, *Historia de la ópera argentina*, 52, 58, 62.

²⁸⁸ Valenti Ferro, *Historia de la ópera argentina*, 55; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 196.

²⁸⁹ Valenti Ferro, *Historia de la ópera argentina*, 55-56.

²⁹⁰ *Ibid.*, 60-61.

Roberto García Morillo (1911-2003) was born in Buenos Aires. He studied with teachers such as Floro Ugarte and Constantino Gaito. He was a composer and a music critic for the Buenos Aires' newspaper *La Nación*. His only opera composition was *El caso malliard*, and he wrote the libretto based on an Edgar Allen Poe story. It opened at the Teatro Colón on 30 September 1977.²⁹¹

Gerardo Gandini (1936-2013) was one of the most diverse and interesting Argentine musicians. *La pasión de Buster Keaton* was his first opera and he defined it as an “opera-melodrama.” The opera was based on the famous North American comic cinema actor of the 20s, Buster Keaton. Gandini's composition was primarily derived from the text of the surrealist poem by Spanish poet Rafael Alberti, “Buster Keaton busca a su novia,” but also used texts by Lewis Carroll, Ranieri de Calzabigi, Paul Eluard, and Benjamín Péret. *La pasión de Buster Keaton* premiered on 27 June 1978 at the Instituto Goethe.²⁹² *La casa sin sosiego*, with a libretto by Griselda Gambaro, was commissioned by the Instituto di Tella and the Fundación San Telmo. The opera premiered in the Teatro General San Martín on 27 June 1992, directed by the composer.²⁹³ Gandini's two-act opera, *La ciudad ausente*, was written to a libretto by Ricardo Piglia, based on a novel by Piglia himself. It was presented at the Teatro Colón on 24 October 1995. The opera follows the story of writer Macedonio Fernández, who can't bear the suffering brought on him by his wife's death.²⁹⁴

Augusto Benjamín Rattenbach (b. 1927) composed multiple operas. The first, *Jettatore*, premiered on 6 July 1980 at the Teatro del Libertador in Córdoba. The libretto was based on the

²⁹¹ Valenti Ferro, *Historia de la ópera argentina*, 56; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 172.

²⁹² Valenti Ferro, *Historia de la ópera argentina*, 56-57.

²⁹³ Ibid., 62.

²⁹⁴ Ibid., 63-65.

work of Gregorio de Laferrère. His next opera, *Edipo en San Telmo*, was a one-act chamber opera, with a libretto by Elena García de la Mata. It opened at the Teatro del Viejo Palermo on 29 September 1986. *Minotauro* was a chamber opera written to a libretto by Argentino Girolami and based on a book by José María Gómez. It was presented on 9 April 1994 in Alberdi del Teatro General San Martín.²⁹⁵

Horacio López de la Rosa (1933-1986) was born and studied in Buenos Aires. He composed *La segunda vida*, and wrote the libretto based on a story by Charles Asselineau. The opera premiered 7 March 1988 in the Anfiteatro Caminito, in the Buenos Aires neighborhood La Boca.²⁹⁶

Marta Lambertini (b. 1937) composed a chamber opera based on Lewis Carroll's novel *Alice in Wonderland*. *Alicia en el país de las maravillas* was presented on 7 April 1989 at the Instituto Goethe. This one-act opera was written in three languages, but primarily in English. Lambertini wanted to present a work with multiple levels of interpretation, just as in Carroll's story. His chamber opera, *!Oh, Eternidad!*, was presented at the Capilla de la Recoleta on 6 October 1990. A variety of sources were used to create the text for *!Oh, Eternidad...!* including works by Ana Magdalena Bach, Edgar Allan Poe, Friedrich Hölderlin, and Marta Lambertini herself.²⁹⁷

Alejandro Pinto (1922-1991) was an Argentine composer born in Poland. He moved to Argentina around the age of twelve-thirteen years old. He composed the opera *Adonias*, which premiered at the Teatro Colón on 19 December 1989.²⁹⁸

²⁹⁵ Ibid., 57, 62, 104.

²⁹⁶ Valenti Ferro, *Historia de la ópera argentina*, 58; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 245.

²⁹⁷ Valenti Ferro, *Historia de la ópera argentina*, 58-59.

²⁹⁸ Valenti Ferro, *Historia de la ópera argentina*, 59; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 327.

Pianist, photographer, and composer Osías Wilenski (b. 1933) was born in Buenos Aires, and studied piano in Argentina and in the United States. He composed the chamber opera *La venganza de Carmen*, which premiered in 1990.²⁹⁹

Ernesto Mastronardi (b. 1927) was a pianist and composer of Argentine birth. He worked as the assistant conductor at the Teatro Colón and as a professor at the Instituto Superior de Arte of the Teatro Colón. He wrote the music and libretto for the opera *La venganza de Don Mendo*. This two-act opera was based on a work by Pedro Muñoz Seca. It opened on 7 April 1991 at the Teatro Presidente Alvear, during a season when the Teatro Colón was utilizing this hall.³⁰⁰

Martín Matalón (b. 1958) composed *El milagro secreto* based on a story by Jorge Luis Borges. This one-act chamber opera was presented in the Auditorio del Instituto Goethe on 29 June 1991. *El milagro secreto* had been previously performed in the “Opera Autrement” competition and in the Festival de Avignon in France on 12 July 1989.³⁰¹

Fernando González Casellas (1925-1998) wrote the opera *Saverio el cruel* (1996). He adapted the libretto from a theatrical work by Roberto Arlt. The plot develops around a group of high-class people that need someone innocent to provide them with entertainment. They choose Saverio, a humble vendor, as their victim.³⁰²

²⁹⁹ Valenti Ferro, *Historia de la ópera argentina*, 59; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 440.

³⁰⁰ Valenti Ferro, *Historia de la ópera argentina*, 60; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 264.

³⁰¹ Valenti Ferro, *Historia de la ópera argentina*, 60.

³⁰² *Ibid.*, 66-67.

Chile: Operas and Composers

The first attempt at a national Chilean opera was made by Aquinas Ried, who was born in Germany between 1810 and 1813. He relocated to Chile, where he later died in 1869. Ried composed several operas: *La Telésfora*, *Il grenatiere*, *Walhalla*, *Diana*, *Ismenilda*, *Idona*, *Ondega*, and *Atacama*. He composed *La Telésfora* in 1846 and hoped to present it in a celebration in September of that year, however that did not happen.³⁰³ The opera was listed in a program for the lyric company Pantanelli as “the opera written in Spanish by Mr. Reid.”³⁰⁴ The plot of the opera was inspired by the war of independence. Pelayo, a captain, is secluded and living in a cave after the Spanish reconquest. His sister-in-law, Telésfora, and his niece, Irene, are with him. Gonzalo, an official, is going to offer them his protection, but his love for Irene and Pelayo’s intense speeches lead him to abandon the King’s cause. Tragic moments in the campaign for liberation come. Pelayo is hurt in battle, Telésfora cares for his wound, and attacks the enemy. Pelayo dies, and at that moment, Irene and Gonzalo embrace, a symbol of the beginning of a new period. The libretto of *La Telésfora* was published in 1846. The premiere that was to occur in September 1846, eventually took place in 1885, in Valdivia.³⁰⁵

³⁰³ Eugenio Pereira Salas, *Los orígenes del arte musical en Chile* (Santiago, Chile, Universitaria, 1941), 131; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 348.

³⁰⁴ Pereira Salas, *Los orígenes del arte musical en Chile*, 136.

³⁰⁵ Pereira Salas, *Los orígenes del arte musical en Chile*, 136.

Colombia: Operas and Composers

There were only two operas presented in Bogotá in the nineteenth century, both written by José María Ponce de León (1846-1882): *Ester* (1874) and *Florinda* (1880).³⁰⁶ The libretto for *Ester* was written by Rafael Pombo and Manuel Briceño. Pombo also wrote the libretto for *Florinda*.³⁰⁷ *Ester*'s libretto was originally written in Spanish, sung in Italian, and printed in a bilingual version (Spanish/Italian) for the premiere. It was tradition for the singers to present an opera in their native language, and the cast that premiered the opera consisted of Italian singers, making it natural for them to present the opera in Italian.³⁰⁸

Opera was identified as an Italian name for an Italian musical genre, sung in Italian. Pombo expressed a desire to hear his opera presented in its original version: "Hopefully, the company will decide to give us *Ester* in Spanish, like it was written. It has been sung many times in Italian, its success was an ovation, and we believe that today, in Bogotá, there are hundreds that long to hear it, and there are hundreds that will delight in returning to hear it."³⁰⁹

Paraguay: Operas and Composers

Two mission operas were found by musicologists among sheet music that was transferred from several small mission towns to Concepción, Bolivia. The sheet music came from more than thirty towns that formed the Paraguay province when Jesuits were prominent in the area. The

³⁰⁶ Béhague, *Music in Latin America: An Introduction*, 160.

³⁰⁷ Carolina Alzate and Rondy Torres, *José María Ponce de León y la ópera en Colombia en el siglo XIX & Ester* (Bogotá, Colombia, Universidad de los Andes, Facultad de Artes y Humanidades, Departamento de Música), 7-8.

³⁰⁸ Alzate and Torres, *José María Ponce de León y la ópera en Colombia en el siglo XIX & Ester*, 5-6.

³⁰⁹ *Ibid.*, 6.

operas found were *San Ignacio de Loyola* (1717-1727) and *San Francisco Xavier* (1720-1730).³¹⁰

San Ignacio de Loyola was written by the Italian-born Argentine composer Domenico Zipoli (1688-1726). The opera tells the story of the founders of the Company of Jesus, San Ignacio Loyola and Francis Xavier. The musical score survived and the libretto reveals that the opera was presented by indigenous actors and musicians. Recitative, arias, choruses, and dances are all present in the opera score. *San Ignacio de Loyola* is an important work because it provides evidence of collaboration between Europeans and indigenous people. The opera was written in Spanish, but included text written in the indigenous Chiquitano language.³¹¹

San Francisco Xavier was written by an unknown indigenous composer. The opera portrays the story of Saint Xavier and his reunion in heaven with the Jesuit founder, Saint Ignatius. The libretto was written entirely in the native Chiquitano language, and the opera was probably performed by indigenous people. *San Francisco Xavier* could be the earliest opera in an indigenous language (pending potential future discoveries).³¹²

Peru: Operas and Composers

Tomás de Torrejón y Velasco (1644-1728) was born in Spain and moved to Peru. He composed the first opera in the New World, *La púrpura de la rosa* (1701), which was commissioned by the Viceroy, Conde de la Monclova. The opera was presented for King Philip

³¹⁰ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 88.

³¹¹ Ibid., 88-90.

³¹² Ibid., 89.

V's eighteenth birthday and in honor of his first year of reign in Spain.³¹³ Torrejón used the opera libretto that Pedro Calderón wrote in 1660 for Juan Hidalgo's opera of the same name.³¹⁴ The December 1701 production of *La púrpura de la rosa*, at the viceregal palace in Lima, was the first presentation of a Spanish libretto in the eighteenth century.³¹⁵

The plot of *La púrpura de la rosa* is based on the myth of Venus and Adonis. However, Calderón adds to the myth by including main characters for comic relief; such as a soldier, a peasant, and his wife. A *loa*, or an additional composition, precedes the opera and uses separate text than Calderón's libretto. The *loa* utilizes solo, duet, and four-part chorus. The one-act opera consists of solo songs with short choral pieces interspersed between the solos. Torrejón created a refrain-like theme for the main characters: Adonis, Mars, and Venus. The theme is usually heard at the opening of a scene and is used to signal the presence of that character throughout the scene. One of the most demanding roles is that of Adonis. The level of difficulty stems from the range, length of the part, and the required melodic elaboration ("large intervallic skips, chromaticism, motivic imitation, rapid figuration").³¹⁶

Torrejón's accompaniment is a single continuo line. The bass at times is an imitation of the vocal line, and other times independent. It is unknown which instruments were used to realize the continuo, but it was likely strings with either harpsichord or harp. There are indications in the score that there were trumpets and drums used offstage. Torrejón was conscientious in his text setting, using harmonic, melodic, and rhythmic material to support the lyrics and to stress the meaning of different words.³¹⁷

³¹³ Robert Stevenson, *Foundations of New World Opera* (Lima, Peru, Ediciones "CVLTVRA," 1973), 48; Béhague, *Music in Latin America: An Introduction*, 63-64.

³¹⁴ Béhague, *Music in Latin America: An Introduction*, 64.

³¹⁵ Louise K. Stein and José Máximo Leza, "Opera, genre, and context in Spain and its American colonies," 245.

³¹⁶ Béhague, *Music in Latin America: An Introduction*, 64.

³¹⁷ *Ibid.*, 64.

The first locally-composed opera in Spanish, presented at the viceregal palace, was *El robo de Proserpina y sentencia de Júpiter* by Filippo Coppola. It was performed at the palace on 2 February 1678.³¹⁸

Roque Ceruti was a Peruvian composer, a native of Milan, Italy, and chapelmaster in Lima (he succeeded Torrejón). He composed the opera *El mejor escudo de Perseo* (1708), with a libretto by Manuel de Oms y de Santa Pau. The opera was presented in the Viceroy's palace garden in honor of the birth of Crown Prince Luis. Both recitative and arias were used in the opera.³¹⁹

Pedro Peralta Barnuevo (1664-1743) composed *Triunfos de amor y poder* (1711). The opera was written to celebrate the French victory at Villaviciosa, in 1710, that secured the Spanish throne for Philip V. *Triunfos de amor y poder* set to music a *loa*, dances, a satirical theatrical piece, and a bullfight. The opera used arias, choruses, and recitative.³²⁰

Carlo Enrique Pasta (1855-1898) was an Italian composer that wrote the first opera focused on a Peruvian story, *Atahualpa* (1877). Its premiere took place in Lima. The compositional style used in the opera embraced a musical nationalism that focused on the collection and harmonization of Peruvian folk songs.³²¹

José María Valle Riestra (1859-1925) was a composer that is most remembered for his opera *Ollanta*. The opera was written during Chilean army occupation in Peru and was a way of responding to the pain experienced during that time. Valle Riestra explained, "our armies were already defeated and discouraged for the disgrace and for the position of our patriotic impetus. I had to look for something soothing in music in order to quell those hours of despair and

³¹⁸ Stevenson, *Foundations of New World Opera*, 46.

³¹⁹ Gasta, *Transatlantic Arias: Early Opera in Spain and the New World*, 85-86.

³²⁰ Ibid., 86.

³²¹ Béhague, *Music in Latin America: An Introduction*, 165.

anxiety.”³²² Federico Blume wrote the libretto for *Ollanta*, that in its first version, premiered on 26 December 1900, but it was not as successful as expected. Despite local fondness for opera and the participation of singers from the Italian Company Lombardi, public attendance of the opera was poor. *Ollanta* was described in a local journal, *El Comercio*, as a national opera that underwent “a thousand deprivations and sacrifices, infinite fights, and silent tears to be produced and offered to the people of Lima. It was an audacity because the opera was performed in a desert.”³²³

Valle Riestra later revised *Ollanta* and added elements that reminded him of Verdi’s *Aida*. With the revision of the music, he added to the libretto with text of Luis Fernán Cisneros. The revised version of *Ollanta* was presented at the Teatro Forero in 1920 by the Italian Company Bracale, and was directed by Alfredo Padovani. The scenery was made from sketches by the painter José Sabogal. It was well-received by both the public and the critics. Valle Riestra also composed the first act of an opera, *Atahualpa*.³²⁴

Uruguay: Operas and Composers

Tomás Giribaldi (1847-1930) composed *La Parisina* (1878) and *Manfredi di Svevia* (1882).³²⁵ *La Parisina* was the first Uruguayan opera, and it premiered at the Teatro Solís in 1878. *La Parisina* is a tragic opera based on a libretto by Felice Romani. It has a prologue and

³²² Armando Sánchez Málaga, *Nuestros otros ritmos y sonidos: la música clásica in el Peru* (Lima, Peru, Fondo Editorial del Congreso del Perú, 2012), 250; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 423.

³²³ Sánchez Málaga, *Nuestros otros ritmos y sonidos: la música clásica in el Peru*, 250.

³²⁴ *Ibid.*, 252.

³²⁵ Susana Salgado, *Breve historis de la música culta en el Uruguay* (Montevideo, Uruguay, A. Monteverde y Cia S.A., 1980), 17; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 180.

three acts, and the music includes leitmotifs, arias, a quartet, a vocal and instrumental fugue, and a funeral march. The opera was immediately successful in the eyes of critics and the public.³²⁶

Madfredi di Svevia opened at the Teatro Solis 18 July 1882, in celebration of the anniversary of the Constitution. The libretto was written by José Emilio Ducati, based on a novel by Guerrazzi. The plot is set in 1625, in the outskirts of Naples. The opera is five acts long and uses extensive amounts of recitative. This opera was not as well received as his first opera, and Giribaldi decided not to further pursue opera composition.³²⁷

Carlos Pedrell (1878-1941) was born in Uruguay, and was a nephew of the famed Spanish composer Felipe Pedrell. Although he is considered an Uruguayan composer, he spent most of his career in Argentina. He composed *Ardid de amor*, which was a lyric comedy in one act, with a libretto written by Tristán Klingsor. It premiered on 7 June 1917 in the Teatro Colón.³²⁸ Pedrell also composed the opera *La guitarra*, with a libretto by Xavier Courville, which opened at the Teatro Odeón on 18 September 1924.³²⁹

Enrique Mario Casella (1891-1948) was born in Uruguay and later settled in Argentina,³³⁰ where he lived out his artistic career.³³¹ He premiered his opera *Corimayo* at the Teatro Alberdi de San Miguel de Tucumán on 20 September 1926. Its Buenos Aires' premiere took place at the Teatro Avenida.³³² *La tapera*, an opera in three acts, opened at the Teatro Cervantes on 13 November 1934. The artistic director was composer Alfredo L. Schiuma.³³³

³²⁶ Salgado, *Breve historis de la música culta en el Uruguay* 51, 77-78.

³²⁷ Ibid., 79-80.

³²⁸ Valenti Ferro, *Historia de la ópera argentina*, 28.

³²⁹ Ibid., 37.

³³⁰ Some sources list Enrique Mario Casella as an Argentine composer.

³³¹ Some sources refer to Enrique Mario Casella as an Argentine composer, and others as an Uruguayan composer.

³³² Valenti Ferro, *Historia de la ópera argentina*, 38.

³³³ Ibid., 42.

Chasca was presented on 29 August 1939 at the Teatro Alberti. Casella herself also wrote the libretto, and set the drama in the province of Catamarca, in the center of an Incan tribe.³³⁴

Venezuela: Operas and Composers

José Ángel Montero (1832-1881) was a composer and musician. He played several instruments, with his favored instrument being the flute. He composed the opera *Virginia*, which premiered in April 1873.³³⁵

³³⁴ Ibid., 45.

³³⁵ Gustavo Batista, *Felipe Gutiérrez y Espinosa (1825-1899): Y el ambiente musical en el San Juan de su época* (San Juan, Puerto Rico, BiblioGráficas, 2015), 46; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 281.

Chapter 5: Central America and the Caribbean

The only Central American country with information about a national opera is Guatemala. Consequently, it is the only Central American nation discussed in this research document. The Caribbean countries included in this research document are the Spanish-speaking nations of Cuba, the Dominican Republic, and Puerto Rico. Of these countries, Cuba provides the majority of Caribbean national operas, with the other countries having only a small number of national operas. Although the output of operas in Cuba is greater than that of other countries, the success of these operas varied.³³⁶ In the nineteenth century, Italian and French operas were prominent in Cuban theaters, such as the Teatro Principal, the Teatro Tacón, and the Liceo Artístico y Literario, as well as in concert halls.³³⁷ Although foreign operas maintained their popularity, musical nationalism began to emerge in Cuba in the late nineteenth and early twentieth centuries.³³⁸

Cuba: Operas and Composers

Manuel Saumell Robredo (1817-1870) was a Cuban pianist and composer. He wanted to compose the first Cuban national opera. The opera that he imagined was set in Cuba in 1590. It involved a workforce of black slave laborers, indigenous people, Italian and Spanish people, a sugar mill, a ball game, Havana neighborhoods, and other people, places, and situations that

³³⁶ Alejo Carpentier, *Music in Cuba* (Minneapolis, MN, Regents of the University of Minnesota, 2001), 254.

³³⁷ Béhague, *Music in Latin America: An Introduction*, 102.

³³⁸ Bethell, *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries*, 312.

would fit a nationalistic theme. He wanted to cast indigenous people and blacks in his opera, something that was not done at that time.³³⁹

Saumell Robrido sought a poet to write an Italian libretto for his opera, because there was only one company in Havana that could potentially produce the opera, and it was an Italian company. However, the response he received was not a favorable one, because it was generally thought that writing an opera based on Cuban life and ideals was preposterous. He was discouraged by this news, as well as by the end of his relationship with singer Dolores de Saint-Maxent, his original inspiration for writing the opera. He abandoned all attempts at bringing this opera to fruition and of composing the first Cuban national opera.³⁴⁰

Laureano Fuentes Matons (1825-1898) was a violinist and composer, born in Santiago de Cuba. He was an active performer, founder of the musical journal *La lira cubana*, and professor at the Colegio of Santiago de Cuba. He composed the first opera written in Cuba, *La hija de Jefté* (1875), which was later expanded and produced under a new title, *Seila*.³⁴¹

Cristóbal Martínez Corres (1822-1842), a Cuban composer living in Europe, had completed an opera by the time he was eighteen years old, *El diablo contrabandista*. He wrote a second opera, *Don Papaner o la burla del hipnotismo*, and started another opera, *Saffo*. He died before he was able to finish his third opera. None of his works have survived.³⁴²

Cuban composer Eduardo Sánchez de Fuentes (1874-1944) also decided to compose a national opera. *Yumurí* opened in October 1898 at the Alibsu Theater, with a libretto written by Rafael Fernández de Castro. The two-act opera includes characters such as the daughter of an

³³⁹ Carpentier, *Music in Cuba* 187-188.

³⁴⁰ Ibid., 189.

³⁴¹ Carpentier, *Music in Cuba* 236; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 165.

³⁴² Carpentier, *Music in Cuba* 239.

Indian chief, a conquistador, a chief of a tribe, and a priest. The plot involves romance between a white man and an indigenous woman, who are prevented from being together by tribal religious traditions. The finale incorporates an earthquake and a toppling mountain, and the score contains arias, duets, and instrumental sections. It was the first opera based on a national story, however the indigenous aspect of the music was created theoretically as there were no pure musical examples or resources for Cuban indigenous music.³⁴³

El náufrago was a two-act opera composed by Sánchez de Fuentes in 1901, with a plot based on Tennyson's *Enoch Arden*. The opera was highly successful and popular with audiences. He composed another opera, *La Dolorosa*, that premiered 8 August 1911 at the Balbo Theater in Turin, Italy. The libretto was written by Federico Uhrbach. It utilizes contemporary characters dressed in formal and sports attire, and the setting involves "trendy beaches and millionaire gardens." The plot ends with the death of a suicidal wife.³⁴⁴

Doreya was composed by Sánchez de Fuentes, with a libretto by Hilarión Cabrisas, and with the idea of presenting nationalism in opera. The opera premiered in February 1918. He remade his previous opera, *Yumuri*, with a new libretto. He renewed ideas of indigenous themes and composed an *areíto* (a ceremonial dance) for inclusion in the opera that included "Indians sounding drums, conch shells, and horns, dancing in an archaeologically precise way."³⁴⁵

José Mauri Esteve (1856-1937) was a Cuban composer, born in Valencia. His opera, *La esclava*, with a libretto by Tomás Juliá, premiered in Havana on 6 June 1921. The opera was set in 1860, in a sugar mill in Camagüey. One of the main characters is the daughter of a slave, naïve to her family's background. Among the secondary characters are blacks, *guajiros*, and hunters.

³⁴³ Ibid., 250-251.

³⁴⁴ Ibid., 251-252.

³⁴⁵ Ibid., 252.

He incorporated ideas of folk music and rhythm: “the habanera, the *criolla*, the *danzón*, and the rumba” were all integrated in the music. He also created a leitmotif with an Afro-Cuban theme.³⁴⁶

Gaspar Villate (1851-1892) was born in Havana, and later lived in both the United States and France. He composed three operas that successfully premiered in Europe: *Zilia* premiered in Paris in 1877, *La czarina* premiered in La Haya in 1880, and *Baltazar* premiered in Madrid in 1885. Other opera compositions included *Angelo, tirano de Padua* (1867), *Las primeras armas de Richelieu* (1871), *Cristóforo Colombo* (1884-1886), and *Lucifer* (1887-1889)³⁴⁷

Dominican Republic: Operas and Composers

Pablo Claudio (1855-1899) was born in Azua in the Dominican Republic. He was a clarinetist and composer. He composed two operas, *América* and *María de Cuéllar*.³⁴⁸

Guatemala: Operas and Composers

Jesús Castillo (1877-1946) was particularly interested in the musical folklore of Guatemala. He was a composer and folklorist, and composed the operas *Quiché Vináte* (1919-1924) and *Nicté* (1936).³⁴⁹

³⁴⁶ Carpentier, *Music in Cuba*, 254-255.

³⁴⁷ Batista, *Felipe Gutiérrez y Espinosa (1825-1899): Y el ambiente musical en el San Juan de su época*, 44; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 436.

³⁴⁸ Batista, *Felipe Gutiérrez y Espinosa (1825-1899): Y el ambiente musical en el San Juan de su época*, 42; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 114.

³⁴⁹ Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 102.

Puerto Rico: Operas and Composers

Felipe Gutiérrez (1825-1899) was the chapelmaster at the Cathedral of San Juan, and composed an opera in two acts, *Amor de un pescador*. He composed three additional operas: *Guarionex*, *El bearnés*, and *Macías*.³⁵⁰

³⁵⁰ Batista, *Felipe Gutiérrez y Espinosa (1825-1899): Y el ambiente musical en el San Juan de su época*, 48; Ficher, Furman Schleifer, and Furman, *Latin American Classical Composers: A Biographical Dictionary*, 199.

Chapter 6: Conclusion

Opera was both composed and performed in Spain and Latin America, and both regions demonstrate the development of national opera traditions. The output varies by country, with Spain, Mexico, and Argentina claiming the majority of operas from Spanish-speaking countries. Spanish drama was closely linked to the beginnings of national opera, and Italian influence is evident in opera compositions from Spain and Latin America. Composers often studied internationally and were affected by European compositional techniques and traditions. Many national operas include various native elements in the composition, but also demonstrate the influence of Italian opera traditions. Operas composed in a Spanish or Latin American musical style, usually still included a libretto written in Italian and were regularly performed by Italian opera troupes.

Italian opera was extremely popular in both Spain and Latin American countries. This is evident in compositions, performances, reviews, and writings about opera in these nations. There are multiple sources about opera in a particular Spanish-speaking country that only discuss productions of foreign opera, primarily Italian with some French and/or German as well. While there is a plethora of information about these Italian opera performances, including the singers that performed the operas, and each production of the operas in various theaters, information about national operas and composers is more limited. This can be for several reasons. It can be linked to available literature and access to this literature, as well as the records that were kept. Even when there is information and evidence of the existence of a particular opera, the score is often lost or no longer in existence. National operas also developed at a slower pace and were thwarted by the popularity of Italian opera, leading to fewer national opera compositions, fewer

productions of those works, and less surviving information about them. Despite the challenges faced by composers of national operas, these operas were created, sometimes produced, and evidence of them exists.

The research for this document is based on sources that are available through the West Virginia University library, either directly or through an interlibrary loan from a partner library. Some online databases and electronic resources have been utilized as well. The majority of the books and articles accessed were written in Spanish and published in Spain or a Latin American country, although there are some sources available in English. It is possible that other sources on this topic are available in other locations, some in libraries and archives in the United States. However, most sources would likely be in the composer's country of origin, the country where the opera was written and/or produced, in libraries, theaters, archives, and/or in documents belonging to composers and their descendants. It is also probable that potential sources are written in Spanish.

This research document is not all inclusive. It does provide a resource, written in English, of opera in Spain and Latin America. Included is every opera title and opera composer that was encountered in this research, from the initial development of each country's national opera through the twentieth century. Musical information and material about the text and librettist is also included when available. The information in this document provides a framework and potential for further research in the topic of opera in Spain and Latin America, as well as allowing English speakers to access information that in some cases, has only been available to Spanish speakers. Based on the sources and information accessed, this document is the first of its type, in English or in Spanish, to compile this information about opera in Spain and Latin America in one location.

Appendix A:
Spain: Operas in Chronological Order

Year	Title	Composer	Librettist
1629	<i>La selva sin amor</i>	Piccinini, Filippo	Vega, Lope de
1660	<i>Celos aun del aire matan</i>	Hidalgo, Juan	Calderón, Pedro
1660	<i>La púrpura de la rosa</i>	Hidalgo, Juan	Calderón, Pedro
1760	<i>Antigono</i>	Durán, José	Metastasio
1762	<i>Temístocle</i>	Durán, José	
1774	<i>Sesostri</i>	Terradellas, Domènec	
1781	<i>Ifigenia in Aulide</i>	Martín y Soler, Vicente	
1845	<i>Padilla, o El asedio de Medina</i>	Espín y Guillén, Joaquín	
1849	<i>Ildegonda</i>	Arrieta, Emilio	
1850	<i>La conquista de Granada</i>	Arrieta, Emilio	
1851	<i>El campamento</i>	Inzenga, José	
1871	<i>Marina</i>	Arrieta, Emilio	
1889	<i>Los amantes de Teruel</i>	Bretón, Tomás	
1890-1893	<i>Henri Clifford</i>	Albéniz, Isaac	Money-Coutts, Francis Burdett
1890-1893	<i>The Magic Opal</i>	Albéniz, Isaac	Money-Coutts, Francis Burdett
1892	<i>Garín</i>	Bretón, Tomás	
1895	<i>La Dolores</i>	Bretón, Tomás	
1897	<i>Artús</i>	Vives, Amadeo	
1897	<i>La sulamita</i>	Turina, Joaquín	
1900	<i>Eda d'Uriach</i>	Vives, Amadeo	
1902	<i>Acté</i>	Manén, Joan	
1902	<i>Raimundo Lulio</i>	Villa, Ricardo	
1903	<i>Juana de Nápoles</i>	Manén, Joan	
1904	<i>La Celestina</i>	Pedrell, Felipe	
1904	<i>La devoción de la Cruz</i>	Morera, Enric	
1905	<i>La vida breve</i>	Falla, Manuel de	Fernández Shaw, Carlos
1906	<i>Emporium</i>	Morera, Enric	
1906	<i>La prisión de Lérida</i>	Pahissa, Jaime	
1908	<i>Bruniselda</i>	Morera, Enric	
1910	<i>Canigó</i>	Pahissa, Jaime	
1910	<i>El final de Don Alvaro</i>	Campo, Corado del	Fernández Shaw, Carlos
1910	<i>Mendi-Mendiyan</i>	Usandizaga, José María	
1910	<i>Mirentxu</i>	Guridi, Jesús	Echave, Alredo
1910	<i>Yolanda</i>	Arregui, Vicente	
1911	<i>La tragedia del beso</i>	Campo, Corado del	Fernández Shaw, Carlos
1913	<i>Gala Placidia</i>	Pahissa, Jaime	

1914	<i>Amor vedado</i>	Gaos, Andrés	
1914	<i>Las sombras del bosque</i>	Calés Pina, Francisco	
1916	<i>Goyescas</i>	Granados, Enrique	
1917	<i>Himno de amor</i>	Gómez, Julio	Delgado, Sinesio
1918	<i>El Avapiés</i>	Campo, Corado del	Borrás, Tomás
1919	<i>La morisca</i>	Pahissa, Jaime	
1920	<i>Amaya</i>	Guridi, Jesús	Jáuegui, José María
1921	<i>Don Joan de Serrallonga</i>	Morera, Enric	
1921	<i>El mestre</i>	Morera, Enric	
1922	<i>1833</i>	Franco Bordóns, José María	
1922	<i>Fantochines</i>	Campo, Corado del	Borrás, Tomás
1922	<i>Jardín de oriente</i>	Turina, Joaquín	
1923	<i>Marianela</i>	Pahissa, Jaime	
1924	<i>El miserere de la montaña</i>	Calés Pina, Francisco	
1924	<i>La virgen de Mayo</i>	Moreno Torroba, Federico	
1925	<i>El pelele</i> (chamber opera)	Gómez, Julio	Rivas Cherif, Cipriano
1925	<i>La malquerida</i>	Campo, Corado del	Romero, Federico, and Fernández Shaw, Guillermo
1927	<i>Los dengues</i> (chamber opera)	Gómez, Julio	Rivas Cherif, Cipriano
1928	<i>Cantuxa</i>	Baudot, Gregorio	
1928	<i>El giravolt de maig</i>	Toldrà, Eduard	
1928	<i>La princesa Margarida</i>	Pahissa, Jaime	
1933	<i>Charlot</i>	Bacarisse, Salvador	
1938	<i>Angelica</i>	Pahissa, Jaime	
1943	<i>La filla del rey barbut</i>	Salvador, Matilde	
1944	<i>El pilar de la victoria</i>	Gómez, Julio	Machado, Manuel
1948	<i>El gato con botas</i>	Montsalvatge, Xavier	
1948	<i>El mozo que casó con mujer brava</i>	Suriñach, Carlos	
1948	<i>Nuredduna</i>	Massana, Antonio	
1949	<i>Lola, la piconera</i>	Campo, Corado del	Pemán, José María
1952	<i>El castell dirós I non tornarás</i>	Mas Porcel, Jaime	
1952	<i>Soledad</i>	Manén, Joan	
1953	<i>Canigó</i>	Massana, Antonio	
1953-1956	<i>Moros</i>	Palau, Manuel	
1955	<i>Don Gil de las calzas verdes</i>	Pahissa, Jaime	
1956	<i>Mar de invierno</i>	Gómez, Julio	Muñoz, Matilde
1956	<i>Tragicomedia de Calixto y Melibea</i>	Pahissa, Jaime	
1958	<i>La mona de imitación</i>	Arteaga, Angel	Serna, Ramón Gómez de la
1959	<i>El ganxo</i>	Mestres-Quadreny, Josep María	
1960	<i>Agammenon</i>	Soler, Josep	
1960	<i>El terrible entrevistador</i>	Arteaga, Angel	Serna, Ramón Gómez de la
1962	<i>Fuenteovejuna</i>	Bacarisse, Salvador	
1962	<i>Una voz en off</i>	Montsalvatge, Xavier	
1963	<i>Zigor</i>	Escudero, Francisco	
1965-1973	<i>Los bárbaros</i>	Barce, Ramón	

1972	<i>Edipo y Yocasta</i>	Soler, Josep	
1973	<i>Vinatea</i>	Salvador, Matilde	
1979	<i>El poeta</i>	Moreno Torroba, Federico	
1981	<i>Kiu</i>	Pablo, Luis de	
1982	<i>Hangman, Hangman!</i>	Balada, Leonardo	Balada, Leonardo
1984	<i>Zapata</i>	Balada, Leonardo	
1984-1988	<i>El viajero indiscreto</i>	Pablo, Luis de	
1986	<i>Christopher Columbus</i>	Balada, Leonardo	Gala, Antonio
1986	<i>Gernika</i>	Escudero, Francisco	
1992	<i>La madre invita a comer</i>	Pablo, Luis de	
1996	<i>The Death of Christopher Columbus</i>	Balada, Leonardo	Balada, Leonardo
1997	<i>The Town of Greed</i>	Balada, Leonardo	Balada, Leonardo
1997-1999	<i>La señorita Cristina</i>	Pablo, Luis de	
*	<i>Pepita Jiménez</i>	Albéniz, Isaac	Money-Coutts, Francis Burdett
*	<i>El cuento de Barba Azul</i>	Arregui, Vicente	
*	<i>La Madona</i>	Arregui, Vicente	
*	<i>La Maya</i>	Arregui, Vicente	
*	<i>Circe</i>	Chapí, Ruperto	
*	<i>La bruja</i>	Chapí, Ruperto	
*	<i>Margarita la Tornera</i>	Chapí, Ruperto	
*	<i>Roger de Flor</i>	Chapí, Ruperto	
*	<i>El anillo de Polícrates</i>	Echevarría, Victorino	
*	<i>La dueña</i>	Gerhard, Roberto	
*	<i>Heros</i>	Manén, Joan	
*	<i>Medea</i>	Manén, Joan	
*	<i>Nerón</i>	Manén, Joan	
*	<i>El árbol de Diana</i>	Martín y Soler, Vicente	
*	<i>La cosa rara</i>	Martín y Soler, Vicente	
*	<i>Tasarba</i>	Morera, Enric	
*	<i>Becqueriana</i>	Rodrigo, María	Quintero brothers
*	<i>Canción de amor</i>	Rodrigo, María	
*	<i>Diana cazadora</i>	Rodrigo, María	
*	<i>La flor de la vida</i>	Rodrigo, María	
*	<i>La romería del Rocío</i>	Rodrigo, María	
*	<i>Almas muertas</i>	Viña, Facundo de la	
*	<i>La espigadora</i>	Viña, Facundo de la	
*	<i>La montaraza de Grandes</i>	Viña, Facundo de la	
*	<i>La princesa flor de roble</i>	Viña, Facundo de la	

* The date of composition was not found for this opera.

**Appendix B:
Spain: Operas and Composers**

Composer	Title	Librettist	Year
Albéniz, Isaac	<i>Pepita Jiménez</i>	Money-Coutts, Francis Burdett	*
	<i>Henri Clifford</i>	Money-Coutts, Francis Burdett	1890-1893
	<i>The Magic Opal</i>	Money-Coutts, Francis Burdett	1890-1893
Arregui, Vicente	<i>El cuento de Barba Azul</i>		*
	<i>La Madona</i>		*
	<i>La Maya</i>		*
	<i>Yolanda</i>		1910
Arrieta, Emilio	<i>Ildegonda</i>		1849
	<i>La conquista de Granada</i>		1850
	<i>Marina</i>		1871
Arteaga, Angel	<i>La mona de imitación</i>	Serna, Ramón Gómez de la	1958
	<i>El terrible entrevistador</i>	Serna, Ramón Gómez de la	1960
Bacarisse, Salvador	<i>Charlot</i>		1933
	<i>Fuenteovejuna</i>		1962
Balada, Leonardo	<i>Hangman, Hangman!</i>	Balada, Leonardo	1982
	<i>Zapata</i>		1984
	<i>Christopher Columbus</i>	Gala, Antonio	1986
	<i>The Death of Christopher Columbus</i>	Balada, Leonardo	1996
	<i>The Town of Greed</i>	Balada, Leonardo	1997
Barce, Ramón	<i>Los bárbaros</i>		1965-1973
Baudot, Gregorio	<i>Cantuxa</i>		1928
Bretón, Tomás	<i>Los amantes de Teruel</i>		1889
	<i>Garín</i>		1892
	<i>La Dolores</i>		1895
Calés Pina, Francisco	<i>Las sombras del bosque</i>		1914
	<i>El miserere de la montaña</i>		1924

Campo, Corado del	<i>El final de Don Alvaro</i>	Fernández Shaw, Carlos	1910
	<i>La tragedia del beso</i>	Fernández Shaw, Carlos	1911
	<i>El Avapiés</i>	Borrás, Tomás	1918
	<i>Fantochines</i>	Borrás, Tomás	1922
	<i>La malquerida</i>	Romero, Federico, and Fernández Shaw, Guillermo	1925
	<i>Lola, la piconera</i>	Pemán, José María	1949
Chapí, Ruperto	<i>Circe</i>		*
	<i>La bruja</i>		*
	<i>Margarita la Tornera</i>		*
	<i>Roger de Flor</i>		*
Durán, José	<i>Antigono</i>	Metastasio	1760
	<i>Temístocle</i>		1762
Echevarría, Victorino	<i>El anillo de Polícrates</i>		*
Escudero, Francisco	<i>Zigor</i>		1963
	<i>Gernika</i>		1986
Espín y Guillén, Joaquín	<i>Padilla, o El asedio de Medina</i>		1845
Falla, Manuel de	<i>La vida breve</i>	Fernández Shaw, Carlos	1905
Franco Bordóns, José María	<i>1833</i>		1922
Gaos, Andrés	<i>Amor vedado</i>		1914
Gerhard, Roberto	<i>La dueña</i>		*
Gómez, Julio	<i>Himno de amor</i>	Delgado, Sinesio	1917
	<i>El pelele</i> (chamber opera)	Rivas Cherif, Cipriano	1925
	<i>Los dengues</i> (chamber opera)	Rivas Cherif, Cipriano	1927
	<i>El pilar de la victoria</i>	Machado, Manuel	1944
	<i>Mar de invierno</i>	Muñoz, Matilde	1956
Granados, Enrique	<i>Goyescas</i>		1916
Guridi, Jesús	<i>Mirentxu</i>	Echave, Alredo	1910
	<i>Amaya</i>	Jáuegui, José María	1920
Hidalgo, Juan	<i>Celos aun del aire matan</i>	Calderón, Pedro	1660
	<i>La púrpura de la rosa</i>	Calderón, Pedro	1660
Inzenga, José	<i>El campamento</i>		1851

Manén, Joan	<i>Heros</i>	*
	<i>Medea</i>	*
	<i>Nerón</i>	*
	<i>Acté</i>	1902
	<i>Juana de Nápoles</i>	1903
	<i>Soledad</i>	1952
Martín y Soler, Vicente	<i>El árbol de Diana</i>	*
	<i>La cosa rara</i>	*
	<i>Ifígenia in Aulide</i>	1781
Mas Porcel, Jaime	<i>El castell dirós I non tornarás</i>	1952
Massana, Antonio	<i>Nuredduna</i>	1948
	<i>Canigó</i>	1953
Mestres-Quadreny, Josep María	<i>El ganxo</i>	1959
Montsalvatge, Xavier	<i>El gato con botas</i>	1948
	<i>Una voz en off</i>	1962
Moreno Torroba, Federico	<i>La virgen de Mayo</i>	1924
	<i>El poeta</i>	1979
Morera, Enric	<i>Tasarba</i>	*
	<i>La devoción de la Cruz</i>	1904
	<i>Emporium</i>	1906
	<i>Bruniselda</i>	1908
	<i>Don Joan de Serrallonga</i>	1921
	<i>El mestre</i>	1921
Pablo, Luis de	<i>Kiu</i>	1981
	<i>El viajero indiscreto</i>	1984-1988
	<i>La madre invita a comer</i>	1992
	<i>La señorita Cristina</i>	1997-1999
Pahissa, Jaime	<i>La prisión de Lérida</i>	1906
	<i>Canigó</i>	1910
	<i>Gala Placidia</i>	1913
	<i>La morisca</i>	1919
	<i>Marianela</i>	1923
	<i>La princesa Margarida</i>	1928
	<i>Angelica</i>	1938
	<i>Don Gil de las calzas verdes</i>	1955
	<i>Tragicomedia de Calixto y Melibea</i>	1956
Palau, Manuel	<i>Moros</i>	1953-1956

Pedrell, Felipe	<i>La Celestina</i>		1904
Piccinini, Filippo	<i>La selva sin amor</i>	Vega, Lope de	1629
Rodrigo, María	<i>Becqueriana</i>	Quintero brothers	*
	<i>Canción de amor</i>		*
	<i>Diana cazadora</i>		*
	<i>La flor de la vida</i>		*
	<i>La romería del Rocío</i>		*
Salvador, Matilde	<i>La filla del rey barbut</i>		1943
	<i>Vinatea</i>		1973
Soler, Josep	<i>Agammenon</i>		1960
	<i>Edipo y Yocasta</i>		1972
Suriñach, Carlos	<i>El mozo que casó con mujer brava</i>		1948
Terradellas, Domènec	<i>Sesostri</i>		1774
Toldrá, Eduard	<i>El giravolt de maig</i>		1928
Turina, Joaquín	<i>La sulamita</i>		1897
	<i>Jardín de oriente</i>		1922
Usandizaga, José María	<i>Mendi-Mendiyan</i>		1910
Villa, Ricardo	<i>Raimundo Lulio</i>		1902
Viña, Facundo de la	<i>Almas muertas</i>		*
	<i>La espigadora</i>		*
	<i>La montaraza de Grandes</i>		*
	<i>La princesa flor de roble</i>		*
Vives, Amadeo	<i>Artús</i>		1897
	<i>Eda d'Uriach</i>		1900

* The date of composition was not found for this opera.

Appendix C:
Mexico: Operas in Chronological Order

Year	Title	Composer	Librettist
1711	<i>La parténope</i>	Zumaya, Manuel de	Stempiglia, Silvio
1821	<i>México libre</i>	Bustamante, José María	Ortega, Francisco Luis
1859	<i>Catalina di Guisa</i>	Paniagua y Vázquez, Cenobio	Romani, Félix
1859	<i>Una riña de aguadores</i>	Paniagua y Vázquez, Cenobio	
1863	<i>Romeo y Julieta</i>	Morales, Melesio	
1863	<i>Peitro d'Avano</i>	Paniagua y Vázquez, Cenobio	
1863	<i>Clotilde de Conzenza</i>	Valle, Octaviano	
1864	<i>Pirro de Aragón</i>	Canales, Leonardo	
1864	<i>Agorante Rey de Nubia</i>	Meneses, Miguel	
1866	<i>Ildegonda</i>	Morales, Melesio	
1871	<i>Guatimotzín</i>	Ortega del Villar, Aniceto	
1871	<i>Don Quijote en la venta encantada</i>	Planas, Miguel	
1877	<i>Gino Corsini</i>	Morales, Melesio	
1892	<i>Colón en Santo Domingo</i>	Morales, Julio M.	
1900	<i>Atzimba</i>	Castro Herrera, Ricardo	Michel, Alberto
1901	<i>El rey poeta</i>	Campa, Gustavo E.	Michel, Alberto
1902	<i>Zulema</i>	Elorduy Medina, Ernesto	Campos, Rubén M.
1903	<i>Ossiam</i>	Carrillo, Julián	
ca. 1903	<i>Anita</i>	Morales, Melesio	Golisciani, Enrico
1906	<i>La leyenda de Rudel</i>	Castro Herrera, Ricardo	Michel, Alberto
1909	<i>Matilde (México en 1810)</i>	Carrillo, Julián	
1910	<i>Nicolás Bravo</i>	Tello, Rafael J.	Mariscal, Ignacio
1915	<i>Tonantzin</i>	Alonso, Julia	
1915	<i>Due amori</i>	Tello, Rafael J.	Trucco, Eduardo
1916	<i>Los mineros</i>	Vásquez, José F.	Molina Enríquez, Andrés
1917	<i>Monna Vanna</i>	Vásquez, José F.	Maeterlinck, Maurice
1918	<i>Anáhuac</i>	Miramontes, Arnulfo	Bracho, Francisco
ca. 1920	<i>Cíhuatl</i>	Miramontes, Arnulfo	
1920	<i>Morgana</i>	Juevas, Alejandro	
1921	<i>Xiuitl</i>	Carrillo, Julián	
1922	<i>Citlali</i>	Vásquez, José F.	Bermejo, Manuel M.
1923	<i>Cíhuatl</i>	Castillo, Fernando del	Erzell, Catalina d'
1923	<i>Nezahualcóyotl</i>	Samaniego, Carlos	
1923	<i>El mandarín</i>	Vásquez, José F.	Bermejo, Manuel M.
1924	<i>Kinchi</i>	Río Escalante, Gustavo	
1924	<i>Xtabai</i>	Río Escalante, Gustavo	

1925	<i>La mestiza</i>	Castillo, Fernando del	Castillo, Fernando del
1926	<i>El rajah</i>	Vásquez, José F.	
1928	<i>Ya yaax can</i>	Cárdenas Samada, Cornelio	Cárdenas Samada, Cornelio
1928	<i>El último sueño</i>	Vásquez, José F.	Bermejo, Manuel M.
ca. 1930	<i>Querétaro</i>	Amaya, Alberto	Frías, Heriberto
1939	<i>Tzentsontli</i>	Pérez Cámara, Efraín	
1941	<i>Tata Vasco</i>	Bernal Jiménez, Miguel	Muñoz, Manuel
1948	<i>Elena</i>	Hernández Moncada, Eduardo	Zendejas, Francisco
1948	<i>La mulata de Córdoba</i>	Moncayo García, José Pablo	Villarrutia, Xavier, and Lazo, Agustín
1948	<i>Carlota</i>	Sandi Meneses, Luis	Zendejas, Francisco
1949	<i>Nezahualcóyotl</i>	Téllez Oropeza, Roberto	
1950	<i>Tumulum Veneris</i>	Muench, Gerhart	
1960 - 1961	<i>Vasco Núñez de Balboa</i>	Vásquez, José F.	
1961	<i>Severino</i>	Moreno Manzano, Salvador	Carballido, Emilio
1962	<i>Misa de seis</i>	Jiménez Mabarak, Carlos	
1964	<i>La señora en su balcón</i>	Sandi Meneses, Luis	
1968	<i>The Visitors (Pánfilo y Lauretta and El amor propiciado)</i>	Chávez, Carlos	Kallman, Chester
1972	<i>La mascherata</i>	Adomían, Lan	
1973	<i>Romance de doña Balada</i>	Urreta Arroyo, Alicia	
1975	<i>La gracia</i>	Téllez Oropeza, Roberto	
1976	<i>Ifigenia cruel</i>	Téllez Oropeza, Roberto	
1978	<i>La mujer y su sombra</i>	Alcázar, Miguel	
1978	<i>Jaque</i>	Stern, Mario	
1978	<i>Acapulco</i>	Téllez Oropeza, Roberto	
1979	<i>Encuentro en el ocaso</i>	Catán, Daniel	Montemayor, Carlos
1980	<i>Leoncio y Lena</i>	Ibarra, Federico	Enríquez, José Ramón
1980	<i>Big Klaus and Little Klaus</i>	Stern, Mario	
1981	<i>Orestes parte</i>	Ibarra, Federico	Enríquez, José Ramón
1982	<i>La Güera Rodríguez</i>	Jiménez Mabarak, Carlos	Alejandro, Julio
1983	<i>Pinocchio</i>	Stern, Mario	
1984	<i>El monje (Ambrosio o la fábula del mal amor)</i>	Guzmán, José Antonio	Guzmán, José Antonio
1985	<i>El cuarto rey mago</i>	Olvera, Rafael	
1985	<i>Popol Vuh</i>	Pazos, Carlos	
1985	<i>El espejo encantado</i>	Urreta Arroyo, Alicia	
1986	<i>Madre Juana</i>	Ibarra, Federico	Enríquez, José Ramón
1988	<i>El pequeño príncipe</i>	Ibarra, Federico	Tavira, Luis de
1988	<i>Aura</i>	Lavista, Mario	Tovar, Juan
1989	<i>La hija de Rapaccini</i>	Catán, Daniel	
1989	<i>Alicia</i>	Ibarra, Federico	Enríquez, José Ramón
1990	<i>La encrucijada</i>	Enríquez, Manuel	

1990	<i>La sunamita</i>	Rodríguez, Marcela	
1991	<i>Pedro Páramo</i>	Estrada, Julio	
1991	<i>La séptima semilla</i>	Paredes, Hilda	Whiteson, Karen
1991	<i>Anacleto Morones</i>	Rasgado, Víctor	
1992	<i>Ifigenia cruel</i>	Espinosa, Leandro	
1992	<i>Dos mundos</i>	Tamez, Gerardo	
1993	<i>Mambo</i>	Álvarez, Javier	
1993	<i>Llamadas de Oriente</i>	Cataño, Fernando	
1994	<i>Florencia en el Amazonas</i>	Catán, Daniel	Fuentes-Berain, Marcel
1994	<i>Despertar al sueño</i>	Ibarra, Federico	
1995	<i>En tiempo del ave</i>	Berlioz, Sergio	
1997	<i>La tentación de San Antonio</i>	Cortez, Luis Jaime	Cortez, Luis Jaime
*	<i>Giovanni di Castiglia</i>	Baca, Luis	Solera, Tamístocles
*	<i>Leonor</i>	Baca, Luis	Bozzeti, Carlo
*	<i>Chichén Itzá</i>	Cárdenas Samada, Cornelio	Cárdenas Samada, Cornelio
*	<i>Escena Itzalan</i>	Cárdenas Samada, Cornelio	Cárdenas Samada, Cornelio
*	<i>Don Juan de Austria</i>	Castro Herrera, Ricardo	
*	<i>Reinaldo y Elina o la sacerdote peruana</i>	Covarrubias, Manuel	
*	<i>Keofar</i>	Felipe Villanueva	
*	<i>La virgen de San Juan</i>	Gómezanda, Antonio	
*	<i>Cuauhtémoc</i>	González Peña, Fernando	
*	<i>El Rey Domingo I</i>	María y Campos, Antonio de	
*	<i>Olga de Monterrojo</i>	María y Campos, Antonio de	
*	<i>Edith</i>	Mejía, Estanislao	
*	<i>Atala</i>	Meneses, Miguel	
*	<i>El hada del lago</i>	Meneses, Miguel	
*	<i>Judith</i>	Meneses, Miguel	
*	<i>Luisa de Lavalliere</i>	Meneses, Miguel	
*	<i>Anita y Lilia o secretos de un padre</i>	Moguel, Ricalde	
*	<i>El conde de Ucanor</i>	Moguel, Ricalde	
*	<i>El juicio final</i>	Moguel, Ricalde	
*	<i>González de Avila</i>	Moguel, Ricalde	
*	<i>Un amor de Hernán Cortés</i>	Moguel, Ricalde	
*	<i>Asuero (incomplete)</i>	Morales, Melesio	
*	<i>Carlomagno</i>	Morales, Melesio	
*	<i>Cleopatra</i>	Morales, Melesio	
*	<i>La tempestad</i>	Morales, Melesio	
*	<i>La vendetta</i>	Palacios, Rafael	
*	<i>El patria</i>	Paniagua y Vázquez, Cenobio	
*	<i>Felipe IV</i>	Planas, Miguel	
*	<i>El patio florido</i>	Ponce, Manuel M.	
*	<i>I Due Foscari y Fidelio</i>	Torres Serrato, Mateo	
*	<i>Adelaida y Comingo</i>	Vega, Ramón	

*	<i>El grito de dolores</i>	Vega, Ramón	Mateos, Juan A.
*	<i>La Reina de León</i>	Vega, Ramón	

* The date of composition was not found for this opera.

**Appendix D:
Mexico: Operas and Composers**

Composer	Title	Librettist	Year
Adomián, Lan	<i>La mascherata</i>		1972
Alcázar, Miguel	<i>La mujer y su sombra</i>		1978
Alonso, Julia	<i>Tonantzin</i>		1915
Álvarez, Javier	<i>Mambo</i>		1993
Amaya, Alberto	<i>Querétaro</i>	Frías, Heriberto	ca. 1930
Baca, Luis	<i>Giovanni di Castiglia</i>	Solera, Tamístocles	*
	<i>Leonor</i>	Bozzeti, Carlo	*
Berlioz, Sergio	<i>En tiempo del ave</i>		1995
Bernal Jiménez, Miguel	<i>Tata Vasco</i>	Muñoz, Manuel	1941
Bustamante, José María	<i>México libre</i>	Ortega, Francisco Luis	1821
Campa, Gustavo E.	<i>El rey poeta</i>	Michel, Alberto	1901
Canales, Leonardo	<i>Pirro de Aragón</i>		1864
Cárdenas Samada, Cornelio	<i>Chichén Itzá</i>	Cárdenas Samada, Cornelio	*
	<i>Escena Itzalan</i>	Cárdenas Samada, Cornelio	*
	<i>Ya yaax can</i>	Cárdenas Samada, Cornelio	1928
Carrillo, Julián	<i>Ossiam</i>		1903
	<i>Matilde (México en 1810)</i>		1909
	<i>Xiulitl</i>		1921
	<i>Xiulitl</i>		1921
Castillo, Fernando del	<i>Cíhuatl</i>	Erzell, Catalina d'	1923
	<i>La mestiza</i>	Castillo, Fernando del	1925
Castro Herrera, Ricardo	<i>Don Juan de Austria</i>		*
	<i>Atzimba</i>	Michel, Alberto	1900
	<i>La leyenda de Rudel</i>	Michel, Alberto	1906

Catán, Daniel	<i>Encuentro en el ocaso</i>	Montemayor, Carlos	1979
	<i>La hija de Rapaccini</i>		1989
	<i>Florencia en el Amazonas</i>	Fuentes-Berain, Marcel	1994
Cataño, Fernando	<i>Llamadas de Oriente</i>		1993
Chávez, Carlos	<i>The Visitors (Pánfilo y Lauretta and El amor propiciado)</i>	Kallman, Chester	1968
Cortez, Luis Jaime	<i>La tentación de San Antonio</i>	Cortez, Luis Jaime	1997
Covarrubias, Manuel	<i>Reinaldo y Elina o la sacerdote peruana</i>		*
Elorduy Medina, Ernesto	<i>Zulema</i>	Campos, Rubén M.	1902
Enríquez, Manuel	<i>La encrucijada</i>		1990
Espinosa, Leandro	<i>Ifigenia cruel</i>		1992
Estrada, Julio	<i>Pedro Páramo</i>		1991
Felipe Villanueva	<i>Keofar</i>		*
Gómezanda, Antonio	<i>La virgen de San Juan</i>		*
González Peña, Fernando	<i>Cuauhtémoc</i>		*
Guzmán, José Antonio	<i>El monje (Ambrosio o la fábula del mal amor)</i>	Guzmán, José Antonio	1984
Hernández Moncada, Eduardo	<i>Elena</i>	Zendejas, Francisco	1948
Ibarra, Federico	<i>Leoncio y Lena</i>	Enríquez, José Ramón	1980
	<i>Orestes parte</i>	Enríquez, José Ramón	1981
	<i>Madre Juana</i>	Enríquez, José Ramón	1986
	<i>El pequeño príncipe</i>	Tavira, Luis de	1988
	<i>Alicia</i>	Enríquez, José Ramón	1989
	<i>Despertar al sueño</i>		1994
Jiménez Mabarak, Carlos	<i>Misa de seis</i>		1962
	<i>La Güera Rodríguez</i>	Alejandro, Julio	1982
Juevas, Alejandro	<i>Morgana</i>		1920
Lavista, Mario	<i>Aura</i>	Tovar, Juan	1988

María y Campos, Antonio de	<i>El Rey Domingo I</i>		*
	<i>Olga de Monterrojo</i>		*
Mejía, Estanislao	<i>Edith</i>		*
Meneses, Miguel	<i>Atala</i>		*
	<i>El hada del lago</i>		*
	<i>Judith</i>		*
	<i>Luisa de Lavalliere</i>		*
	<i>Agorante Rey de Nubia</i>		1864
Miramontes, Arnulfo	<i>Anáhuac</i>	Bracho, Francisco	1918
	<i>Cihuatl</i>		ca. 1920
Moguel, Ricalde	<i>Anita y Lilia o secretos de un padre</i>		*
	<i>El conde de Ucanor</i>		*
	<i>El juicio final</i>		*
	<i>González de Avila</i>		*
	<i>Un amor de Hernán Cortés</i>		*
Moncayo García, José Pablo	<i>La mulata de Córdoba</i>	Villarrutia, Xavier, and Lazo, Agustín	1948
Morales, Julio M.	<i>Colón en Santo Domingo</i>		1892
Morales, Melesio	<i>Asuero (incomplete)</i>		*
	<i>Carlomagno</i>		*
	<i>Cleopatra</i>		*
	<i>La tempestad</i>		*
	<i>Romeo y Julieta</i>		1863
	<i>Ildegonda</i>		1866
	<i>Gino Corsini</i>		1877
	<i>Anita</i>	Golisciani, Enrico	ca. 1903
Moreno Manzano, Salvador	<i>Severino</i>	Carballido, Emilio	1961
Muench, Gerhart	<i>Tumulum Veneris</i>		1950
Olvera, Rafael	<i>El cuarto rey mago</i>		1985
Ortega del Villar, Aniceto	<i>Guatimotzín</i>		1871
Palacios, Rafael	<i>La vendetta</i>		*
Paniagua y Vázquez, Cenobio	<i>El patria</i>		*
	<i>Catalina di Guisa</i>	Romani, Félix	1859
	<i>Una riña de aguadores</i>		1859
	<i>Peitro d'Avano</i>		1863

Paredes, Hilda	<i>La séptima semilla</i>	Whiteson, Karen	1991
Pazos, Carlos	<i>Popol Vuh</i>		1985
Pérez Cámara, Efraín	<i>Tzentsontli</i>		1939
Planas, Miguel	<i>Felipe IV</i> <i>Don Quijote en la venta encantada</i>		* 1871
Ponce, Manuel M.	<i>El patio florido</i>		*
Rasgado, Víctor	<i>Anacleto Morones</i>		1991
Río Escalante, Gustavo	<i>Kinchi</i> <i>Xtabai</i>		1924 1924
Rodríguez, Marcela	<i>La sunamita</i>		1990
Samaniego, Carlos	<i>Nezahualcōyotl</i>		1923
Sandi Meneses, Luis	<i>Carlota</i> <i>La señora en su balcón</i>	Zendejas, Francisco	1948 1964
Stern, Mario	<i>Jaque</i> <i>Big Klaus and Little Klaus</i> <i>Pinocchio</i>		1978 1980 1983
Tamez, Gerardo	<i>Dos mundos</i>		1992
Téllez Oropeza, Roberto	<i>Nezahualcōyotl</i> <i>La gracia</i> <i>Ifigenia cruel</i> <i>Acapulco</i>		1949 1975 1976 1978
Tello, Rafael J.	<i>Nicolás Bravo</i> <i>Due amori</i>	Mariscal, Ignacio Trucco, Eduardo	1910 1915
Torres Serrato, Mateo	<i>I Due Foscari y Fidelio</i>		*
Urreta Arroyo, Alicia	<i>Romance de doña Balada</i> <i>El espejo encantado</i>		1973 1985
Valle, Octaviano	<i>Clotilde de Conzenza</i>		1863

Vásquez, José F.	<i>Los mineros</i>	Molina Enríquez, Andrés	1916
	<i>Monna Vanna</i>	Maeterlinck, Maurice	1917
	<i>Citlali</i>	Bermejo, Manuel M.	1922
	<i>El mandarín</i>	Bermejo, Manuel M.	1923
	<i>El rajah</i>		1926
	<i>El último sueño</i>	Bermejo, Manuel M.	1928
	<i>Vasco Núñez de Balboa</i>		1960 - 1961
Vega, Ramón	<i>Adelaida y Comingo</i>		*
	<i>El grito de dolores</i>	Mateos, Juan A.	*
	<i>La Reina de León</i>		*
Zumaya, Manuel de	<i>La parténope</i>	Stempiglia, Silvio	1711

* The date of composition was not found for this opera.

Appendix E:
South America: Operas in Chronological Order

Year	Title	Composer	Librettist	Country
1678	<i>El robo de Proserpina y sentencia de Júpiter</i>	Coppola, Filippo		Peru
1701	<i>La púrpura de la rosa</i>	Torrejon y Velasco, Tomás de	Calderón, Pedro	Peru
1708	<i>El mayor escudo de Perseo</i>	Ceruti, Roque	Oms y de Santa Pau, Manuel de	Peru
1711	<i>Triunfos de amor y poder</i>	Peralta Barnuevo, Pedro		Peru
1717-1727	<i>San Ignacio de Loyola</i>	Zipoli, Domenico		Paraguay
1720-1730	<i>San Francisco Xavier</i>	Unknown indigenous composer		Paraguay
1846	<i>Telésfora</i>	Ried, Aquina		Chile
1873	<i>Virginia</i>	Montero, José Ángel		Venezuela
1874	<i>Ester</i>	Ponce de León, José María	Pombo, Rafael, and Briceño, Manuel	Colombia
1875	<i>La gatta bianca</i>	Hargreaves, Francisco A.		Argentina
1876	<i>El vampiro</i>	Hargreaves, Francisco A.		Argentina
1877	<i>Atahualpa</i>	Pasta, Carlo Enrique		Peru
1878	<i>La Parisina</i>	Giribaldi, Tomás	Felice Romani	Uruguay
1880	<i>Florinda</i>	Ponce de León, José María	Pombo, Rafael	Colombia
1882	<i>Manfredi di Svevia</i>	Giribaldi, Tomás	Ducati, José Emilio	Uruguay
1883	<i>Gualterio</i>	Torrens Boqué, Eduardo	Torrens Boqué, Eduardo	Argentina
1890	<i>Esmeralda</i>	García Lalanne, Eduardo	García Lalanne, Eduardo	Argentina
1892	<i>El León de Venecia</i>	Agnillo, Corradino d', and Verardini, Enea	Tulio, Atilio di	Argentina
1893	<i>Evangelina</i>	Berutti, Arturo	Cortella, Alejandro	Argentina
1893	<i>Clara</i>	Grazioso Panizza, Juan	Grazioso Panizza, Juan	Argentina
1895	<i>Taras Bulba</i>	Berutti, Arturo	Godio, Guillermo	Argentina
1897	<i>Pampa</i>	Berutti, Arturo	Borra, Guido	Argentina
1897	<i>Cecilia</i>	Grazioso Panizza, Juan		Argentina
1897	<i>Los estudiantes de Bolonia</i>	Hargreaves, Francisco A.	Menchaca, Angel	Argentina
1897	<i>Il Fidanzato del mare</i>	Panizza, Héctor	Carugati, Romeo	Argentina
1899	<i>Yupanki</i>	Berutti, Arturo	Rodríguez Larreta, Enrique	Argentina

1900	<i>Juan de Garay</i>	Bonicioli, Ricardo	Ricardo Bonicioli	Argentina
1900	<i>Atahualpa</i>	Cattelani, Ferruccio	Cattelani, Ferruccio	Argentina
1900	<i>Medioevo Latino</i>	Panizza, Héctor	Illica, Luigi	Argentina
1900	<i>El secreto</i>	Torrens Boqué, Eduardo	Torrens Boqué, Eduardo	Argentina
1900 and 1920	<i>Ollanta</i> (two versions/revised)	Valle Riesga, José María	Blume, Federico, and Fernán Cisneros, Luis	Peru
1902	<i>Khrysé</i>	Berutti, Arturo	Berutti, Arturo, and Louys, Pierre	Argentina
1905	<i>Ivan</i>	García Mansilla, Eduardo	García Mansilla, Eduardo	Argentina
1907	<i>Shafras</i>	Gaito, Constantino	Scubla, Ferruccio	Argentina
1908	<i>Horrida Nox</i>	Berutti, Arturo	Berutti, Arturo	Argentina
1908	<i>Aurora</i>	Panizza, Héctor	Quesada, Héctor, and Illica, Luigi	Argentina
1909	<i>Zoraida</i>	Bautista Massa, Juan	Cei, Ivo	Argentina
1910	<i>Blanca de Beaulieu</i>	Stiattesi, César A.	Romanelli, Humberto	Argentina
1914	<i>Sueño de alma</i>	López Buchardo, Carlos	Díaz, Leopoldo	Argentina
1915	<i>Blancaflor</i>	Schiuma, Alfredo Luis	Magno, Agenor	Argentina
1916	<i>Huemac</i>	Rogatis, Pascual de	Montagne, Edmundo	Argentina
1917	<i>La angelical Manuelita</i>	García Mansilla, Eduardo	García Mansilla, Eduardo	Argentina
1917	<i>Ardid de amor</i>	Pedrell, Carlos	Klingsor, Tristán	Uruguay
1918	<i>Tucumán</i>	Boero, Felipe	Díaz, Leopoldo	Argentina
1919	<i>Los heroes</i>	Berutti, Arturo	Campana, H.	Argentina
1919	<i>Petronio</i>	Gaito, Constantino	Romanelli, Humberto	Argentina
1919	<i>Tupá</i>	Maurage, Auguste	Montagne, Edmundo	Argentina
1920	<i>Ariana y Dionysos</i>	Boero, Felipe	Díaz, Leopoldo	Argentina
1920	<i>Amy Robsart</i>	Schiuma, Alfredo Luis	Magno, Agenor	Argentina
1920	<i>Saika</i>	Ugarte, Floro M.	Ugarte, Floro M.	Argentina
1922	<i>El evadido (L'Evaso)</i>	Bautista Massa, Juan	Giglio, Elio de	Argentina
1922	<i>Flor de nieve</i>	Gaito, Constantino	Colelli, G.	Argentina
1922	<i>La sirocchia (Litigio de amor -renamed 1932)</i>	Schiuma, Alfredo Luis	Magno, Agenor	Argentina
1923	<i>Raquela</i>	Boero, Felipe	Díaz, Leopoldo	Argentina
1923	<i>Ilse</i>	Gilardi, Gilardo	Giergi Contri, Cosme	Argentina
1923	<i>La guitarra</i>	Pedrell, Carlos	Courville, Xavier	Uruguay
1924	<i>Les noces d'or</i>	Maurage, Auguste	Crabbé, Armand	Argentina
1924	<i>Nazdah</i>	Palma, Athos	San Leo, Gino de	Argentina
1925	<i>Tabaré</i>	Schiuma, Alfredo Luis	Servetti Reeves, Jorge	Argentina
1926	<i>Corimayo</i>	Casella, Enrique Mario	Pascarella, Luis	Uruguay
1926	<i>Ollantay</i>	Gaito, Constantino	Mercante, Victor	Argentina
1927	<i>Frenos</i>	Espoile, Raúl H.	Mercante, Victor	Argentina
1927	<i>Afroditá</i>	Luzzatti, Arturo	Puget, Théophile, and Bernard, Gabreil	Argentina
1927	<i>Chrysanthème</i>	Peacan del Sar, Rafael	Colelli, G.	Argentina
1929	<i>La Magdalena</i>	Bautista Massa, Juan	Trucchi, Ernesto	Argentina

1929	<i>El matrero</i>	Boero, Felipe	Rodríguez, Yamandú	Argentina
1929	<i>Lázaro</i>	Gaito, Constantino	Mercante, Víctor	Argentina
1932	<i>La sangre de las guitarras</i>	Gaito, Constantino	Reta, Vicente G., and Viale, Carlos Max	Argentina
1932	<i>La leyenda del urutaí</i>	Gilardi, Gilardo	Oliva Nogueira, José	Argentina
1933	<i>Beatrice</i>	Angelis, Arturo de	Testena, Folco	Argentina
1934	<i>La tapera</i>	Casella, Enrique Mario	Casella, Enrique Mario	Uruguay
1935	<i>La novia del Hereje</i>	Rogatis, Pascual de	Allende Iragorri, Tomás	Argentina
1937	<i>Siripo</i>	Boero, Felipe	Bayon Herrera, Luis	Argentina
1937	<i>La ciudad roja</i>	Espoile, Raúl H.	Schaeffer Gallo, Carlos	Argentina
1939	<i>Chasca</i>	Casella, Enrique Mario	Casella, Enrique Mario	Uruguay
1939	<i>Bizancio</i>	Panizza, Héctor	Macchi, Gustavo	Argentina
1939	<i>Las virgenes del sol</i>	Schiuma, Alfredo Luis	Herrera, Ataliva	Argentina
1940	<i>Gualicho</i>	Pinto, Alfredo	Beltrán Núñez, Rosario	Argentina
1941	<i>Lin-cael</i>	Espósito, Arnaldo d'	Mercante, Víctor	Argentina
1943	<i>La Zapatera prodigiosa</i>	Castro, Juan José	García Lorca, Federico	Argentina
1946	<i>Pablo y Virginia</i>	Curubeto Godoy, María Isabel	Adami, Giuseppe, and Simone, Renato	Argentina
1949	<i>La zapatera prodigiosa</i>	Castro, Juan José	García Lorca, Federico	Argentina
1951	<i>La cuarterona</i>	García Estrada, Juan Agustín	García Estrada, Juan Agustín	Argentina
1952	<i>Proserpina y el extranjero</i>	Castro, Juan José	Carlo, Omar del	Argentina
1953	<i>Bodas de sangre</i>	Castro, Juan José	García Lorca, Federico	Argentina
1953	<i>El oro del Inca</i>	Iglesias Villoud, Héctor	Iglesias Villoud, Héctor	Argentina
1954	<i>Zincali</i>	Boero, Felipe	Capdevila, Arturo	Argentina
1954	<i>La otra voz</i>	Castro, José María	Obieta, Jorge de	Argentina
1956	<i>Bodas de sangre</i>	Castro, Juan José	García Lorca, Federico	Argentina
1957	<i>Flor de Durazno</i>	Madina, Francisco de	Cucullo, Carlos	Argentina
1957	<i>Marianita Limeña</i>	Sciammarella, Valdo	Javier, Francisco	Argentina
1959	<i>La pendiente</i>	Camps, Pompeyo	Camps, Pompeyo	Argentina
1963- 1964	<i>Don Rodrigo</i>	Ginastera, Alberto	Casona, Alejandro	Argentina
1965	<i>Prometeo 45</i>	Arizaga, Rodolfo	Arizaga, Rodolfo	Argentina
1966	<i>Escorial</i>	Tauriello, Antonio		Argentina
1967	<i>Bomarzo</i>	Ginastera, Alberto	Mujica Láinez, Manuel	Argentina
1968	<i>Pedido de mano</i>	Ficher, Jacobo	Chejov, Anton	Argentina
1969	<i>La voz del silencio</i>	Perusso, Mario	Barrera Oro, Leonidas	Argentina
1971	<i>Beatrix Cenci</i>	Ginastera, Alberto	Shand, William, and Girri, Alberto	Argentina

1971	<i>Les guerres picrocholines</i>	Tauriello, Antonio		Argentina
1973	<i>Medea</i>	Drei, Claudio Guidi	Drei, Claudio Guidi	Argentina
1975	<i>El timbre</i>	Zorzi, Juan Carlos	Collazo, Javier	Argentina
1977	<i>El caso maillard</i>	García Morillo, Roberto	García Morillo, Roberto	Argentina
1978	<i>La pasión de Buster Keaton</i>	Gandini, Gerardo		Argentina
1980	<i>Jettatore</i>	Rattenbach, Augusto Benjamín	Rattenbach, Augusto Benjamín	Argentina
1986	<i>Edipo en San Telmo</i>	Rattenbach, Augusto Benjamín	García de la Mata, Elena	Argentina
1987	<i>La hacienda</i>	Camps, Pompeyo	Camps, Pompeyo	Argentina
1988	<i>La segunda vida</i>	López de la Rosa, Horacio	López de la Rosa, Horacio	Argentina
1989	<i>Alicia en el país de las maravillas</i>	Lambertini, Marta		Argentina
1989	<i>El milagro secreto</i>	Matalón, Martín		Argentina
1989	<i>Escorial</i>	Perusso, Mario	Perusso, Mario	Argentina
1989	<i>Adonias</i>	Pinto, Alejandro	Pinto, Alejandro	Argentina
1990	<i>Maratón</i>	Camps, Pompeyo	Monti, Ricardo	Argentina
1990	<i>¡Oh, eternidad...!</i>	Lambertini, Marta		Argentina
1990	<i>La venganza de Carmen</i>	Wilenski, Osías	Wilenski, Osías	Argentina
1991	<i>La venganza de don Mendo</i>	Mastronardi, Ernesto	Mastronardi, Ernesto	Argentina
1991	<i>Antígona Velez</i>	Zorzi, Juan Carlos	Collazo, Javier	Argentina
1992	<i>La casa sin sosiego</i>	Gandini, Gerardo	Gambaro, Griselda	Argentina
1993	<i>Guayaquil</i>	Perusso, Mario	Pérez Pardellas, Agustín	Argentina
1994	<i>Minotauro</i>	Rattenbach, Augusto Benjamín	Girolami, Argentino	Argentina
1995	<i>La oscuridad de la razón</i>	Camps, Pompeyo	Monti, Ricardo	Argentina
1995	<i>La ciudad ausente</i>	Gandini, Gerardo	Piglia, Ricardo	Argentina
1996	<i>Saverio el cruel</i>	González Casellas, Fernando	González Casellas, Fernando	Argentina
*	<i>Evangelina</i>	Berutti, Arturo		Argentina
*	<i>Facunda</i>	Berutti, Arturo		Argentina
*	<i>Vendetta</i>	Berutti, Arturo		Argentina
*	<i>Cochabamba</i>	Berutti, Pablo María		Argentina
*	<i>Atacama</i>	Ried, Aquina		Chile
*	<i>Diana</i>	Ried, Aquina		Chile
*	<i>Idona</i>	Ried, Aquina		Chile
*	<i>Il grenatiere</i>	Ried, Aquina		Chile
*	<i>Ismenilda</i>	Ried, Aquina		Chile
*	<i>Ondega</i>	Ried, Aquina		Chile
*	<i>Walhalla</i>	Ried, Aquina		Chile
*	<i>Atahualpa</i> (first act)	Valle Riesga, José María		Peru

* The date of composition was not found for this opera.

Appendix F:
South America: Operas and Composers

Composer	Title	Librettist	Year	Country
Agnillo, Corradino d', and Verardini, Enea	<i>El León de Venecia</i>	Tulio, Atilio di	1892	Argentina
Angelis, Arturo de	<i>Beatrice</i>	Testena, Folco	1933	Argentina
Arizaga, Rodolfo	<i>Prometeo 45</i>	Arizaga, Rodolfo	1965	Argentina
Bautista Massa, Juan	<i>Zoraida</i>	Cei, Ivo	1909	Argentina
	<i>El evadido (L'Evaso)</i>	Giglio, Elio de	1922	Argentina
	<i>La Magdalena</i>	Trucchi, Ernesto	1929	Argentina
Berutti, Arturo	<i>Evangelina</i>		*	Argentina
	<i>Facunda</i>		*	Argentina
	<i>Vendetta</i>		*	Argentina
	<i>Evangelina</i>	Cortella, Alejandro	1893	Argentina
	<i>Taras Bulba</i>	Godio, Guillermo	1895	Argentina
	<i>Pampa</i>	Borra, Guido	1897	Argentina
	<i>Yupanki</i>	Rodríguez Larreta, Enrique	1899	Argentina
	<i>Khrysé</i>	Berutti, Arturo, and Louys, Pierre	1902	Argentina
	<i>Horrida Nox</i>	Berutti, Arturo	1908	Argentina
	<i>Los heroes</i>	Campana, H.	1919	Argentina
Berutti, Pablo María	<i>Cochabamba</i>		*	Argentina
Boero, Felipe	<i>Tucumán</i>	Díaz, Leopoldo	1918	Argentina
	<i>Ariana y Dionysos</i>	Díaz, Leopoldo	1920	Argentina
	<i>Raquela</i>	Díaz, Leopoldo	1923	Argentina
	<i>El matrero</i>	Rodríguez, Yamandú	1929	Argentina
	<i>Siripo</i>	Bayon Herrera, Luis	1937	Argentina
	<i>Zincali</i>	Capdevila, Arturo	1954	Argentina
Bonicioli, Ricardo	<i>Juan de Garay</i>	Ricardo Bonicioli	1900	Argentina
Camps, Pompeyo	<i>La pendiente</i>	Camps, Pompeyo	1959	Argentina
	<i>La hacienda</i>	Camps, Pompeyo	1987	Argentina
	<i>Maratón</i>	Monti, Ricardo	1990	Argentina
	<i>La oscuridad de la razón</i>	Monti, Ricardo	1995	Argentina

Casella, Enrique Mario	<i>Corimayo</i>	Pascarella, Luis	1926	Uruguay
	<i>La tapera</i>	Casella, Enrique Mario	1934	Uruguay
	<i>Chasca</i>	Casella, Enrique Mario	1939	Uruguay
Castro, José María	<i>La otra voz</i>	Obieta, Jorge de	1954	Argentina
Castro, Juan José	<i>La Zapatera prodigiosa</i>	García Lorca, Federico	1943	Argentina
	<i>La zapatera prodigiosa</i>	García Lorca, Federico	1949	Argentina
	<i>Proserpina y el extranjero</i>	Carlo, Omar del	1952	Argentina
	<i>Bodas de sangre</i>	García Lorca, Federico	1953	Argentina
	<i>Bodas de sangre</i>	García Lorca, Federico	1956	Argentina
Cattelani, Ferruccio	<i>Atahualpa</i>	Cattelani, Ferruccio	1900	Argentina
Ceruti, Roque	<i>El mayor escudo de Perseo</i>	Oms y de Santa Pau, Manuel de	1708	Peru
Coppola, Filippo	<i>El robo de Proserpina y sentencia de Júpiter</i>		1678	Peru
Curubeto Godoy, María Isabel	<i>Pablo y Virginia</i>	Adami, Giuseppe, and Simone, Renato	1946	Argentina
Drei, Claudio Guidi	<i>Medea</i>	Drei, Claudio Guidi	1973	Argentina
Espoile, Raúl H.	<i>Frenos</i>	Mercante, Victor	1927	Argentina
	<i>La ciudad roja</i>	Schaeffer Gallo, Carlos	1937	Argentina
Espósito, Arnaldo d'	<i>Lin-calel</i>	Mercante, Victor	1941	Argentina
Ficher, Jacobo	<i>Pedido de mano</i>	Chejov, Anton	1968	Argentina
Gaito, Constantino	<i>Shafras</i>	Scubla, Ferruccio	1907	Argentina
	<i>Petronio</i>	Romanelli, Humberto	1919	Argentina
	<i>Flor de nieve</i>	Colelli, G.	1922	Argentina
	<i>Ollantay</i>	Mercante, Victor	1926	Argentina
	<i>Lázaro</i>	Mercante, Víctor	1929	Argentina
	<i>La sangre de las guitarras</i>	Reta, Vicente G., and Viale, Carlos Max	1932	Argentina
Gandini, Gerardo	<i>La pasión de Buster Keaton</i>		1978	Argentina
	<i>La casa sin sosiego</i>	Gambaro, Griselda	1992	Argentina
	<i>La ciudad ausente</i>	Piglia, Ricardo	1995	Argentina

García Estrada, Juan Agustín	<i>La cuarterona</i>	García Estrada, Juan Agustín	1951	Argentina
García Lalanne, Eduardo	<i>Esmeralda</i>	García Lalanne, Eduardo	1890	Argentina
García Mansilla, Eduardo	<i>Ivan</i>	García Mansilla, Eduardo	1905	Argentina
	<i>La angelical Manuelita</i>	García Mansilla, Eduardo	1917	Argentina
García Morillo, Roberto	<i>El caso maillard</i>	García Morillo, Roberto	1977	Argentina
Gilardi, Gilardo	<i>Ilse</i>	Giergi Contri, Cosme	1923	Argentina
	<i>La leyenda del urutaí</i>	Oliva Nogueira, José	1932	Argentina
Ginastera, Alberto	<i>Don Rodrigo</i>	Casona, Alejandro	1963-1964	Argentina
	<i>Bomarzo</i>	Mujica Láinez, Manuel	1967	Argentina
	<i>Beatriz Cenci</i>	Shand, William, and Girri, Alberto	1971	Argentina
Giribaldi, Tomás	<i>La Parisina</i>	Felice Romani	1878	Uruguay
	<i>Manfredi di Svevia</i>	Ducati, José Emilio	1882	Uruguay
González Casellas, Fernando	<i>Saverio el cruel</i>	González Casellas, Fernando	1996	Argentina
Grazioso Panizza, Juan	<i>Clara</i>	Grazioso Panizza, Juan	1893	Argentina
	<i>Cecilia</i>		1897	Argentina
Hargreaves, Francisco A.	<i>La gatta bianca</i>		1875	Argentina
	<i>El vampiro</i>		1876	Argentina
	<i>Los estudiantes de Bolonia</i>	Menchaca, Angel	1897	Argentina
Iglesias Villoud, Héctor	<i>El oro del Inca</i>	Iglesias Villoud, Héctor	1953	Argentina
Lambertini, Marta	<i>Alicia en el país de las maravillas</i>		1989	Argentina
	<i>¡Oh, eternidad...!</i>		1990	Argentina
López Buchardo, Carlos	<i>Sueño de alma</i>	Díaz, Leopoldo	1914	Argentina
López de la Rosa, Horacio	<i>La segunda vida</i>	López de la Rosa, Horacio	1988	Argentina

Luzzatti, Arturo	<i>Afrodita</i>	Puget, Théophile, and Bernard, Gabreil	1927	Argentina
Madina, Francisco de	<i>Flor de Durazno</i>	Cucullo, Carlos	1957	Argentina
Mastronardi, Ernesto	<i>La venganza de don Mendo</i>	Mastronardi, Ernesto	1991	Argentina
Matalón, Martín	<i>El milagro secreto</i>		1989	Argentina
Maurage, Auguste	<i>Tupá</i> <i>Les noces d'or</i>	Montagne, Edmundo Crabbé, Armand	1919 1924	Argentina Argentina
Montero, José Ángel	<i>Virginia</i>		1873	Venezuela
Palma, Athos	<i>Nazdah</i>	San Leo, Gino de	1924	Argentina
Panizza, Héctor	<i>Il Fidanzato del mare</i> <i>Medioevo Latino</i> <i>Aurora</i> <i>Bizancio</i>	Carugati, Romeo Illica, Luigi Quesada, Héctor, and Illica, Luigi Macchi, Gustavo	1897 1900 1908 1939	Argentina Argentina Argentina Argentina
Pasta, Carlo Enrique	<i>Atahualpa</i>		1877	Peru
Peacan del Sar, Rafael	<i>Chrysanthème</i>	Colelli, G.	1927	Argentina
Pedrell, Carlos	<i>Ardid de amor</i> <i>La guitarra</i>	Klingsor, Tristán Courville, Xavier	1917 1923	Uruguay Uruguay
Peralta Barnuevo, Pedro	<i>Triunfos de amor y poder</i>		1711	Peru
Perusso, Mario	<i>La voz del silencio</i> <i>Escorial</i> <i>Guayaquil</i>	Barrera Oro, Leonidas Perusso, Mario Pérez Pardellas, Agustín	1969 1989 1993	Argentina Argentina Argentina
Pinto, Alejandro	<i>Adonias</i>	Pinto, Alejandro	1989	Argentina
Pinto, Alfredo	<i>Gualicho</i>	Beltrán Núñez, Rosario	1940	Argentina
Ponce de León, José María	<i>Ester</i> <i>Florinda</i>	Pombo, Rafael, and Briceño, Manuel Pombo, Rafael	1874 1880	Colombia Colombia

Rattenbach, Augusto Benjamín	<i>Jettatore</i>	Rattenbach, Augusto Benjamín	1980	Argentina
	<i>Edipo en San Telmo</i>	García de la Mata, Elena	1986	Argentina
	<i>Minotauro</i>	Girolami, Argentino	1994	Argentina
Ried, Aquina	<i>Atacama</i>		*	Chile
	<i>Diana</i>		*	Chile
	<i>Idona</i>		*	Chile
	<i>Il grenatiere</i>		*	Chile
	<i>Ismenilda</i>		*	Chile
	<i>Ondega</i>		*	Chile
	<i>Walhalla</i>		*	Chile
	<i>Telésfora</i>		1846	Chile
Rogatis, Pascual de	<i>Huemac</i>	Montagne, Edmundo	1916	Argentina
	<i>La novia del Hereje</i>	Allende Iragorri, Tomás	1935	Argentina
Schiuma, Alfredo Luis	<i>Blancaflor</i>	Magno, Agenor	1915	Argentina
	<i>Amy Robsart</i>	Magno, Agenor	1920	Argentina
	<i>La sirocchia (Litigio de amor -renamed 1932)</i>	Magno, Agenor	1922	Argentina
	<i>Tabaré</i>	Servetti Reeves, Jorge	1925	Argentina
	<i>Las virgenes del sol</i>	Herrera, Ataliva	1939	Argentina
Sciammarella, Valdo	<i>Marianita Limeña</i>	Javier, Francisco	1957	Argentina
Stiattesi, César A.	<i>Blanca de Beaulieu</i>	Romanelli, Humberto	1910	Argentina
Tauriello, Antonio	<i>Escorial</i>		1966	Argentina
	<i>Les guerres picrocholines</i>		1971	Argentina
Torrejon y Velasco, Tomás de	<i>La púrpura de la rosa</i>	Calderón, Pedro	1701	Peru
Torrens Boqué, Eduardo	<i>Gualterio</i>	Torrens Boqué, Eduardo	1883	Argentina
	<i>El secreto</i>	Torrens Boqué, Eduardo	1900	Argentina
Ugarte, Floro M.	<i>Saika</i>	Ugarte, Floro M.	1920	Argentina
Valle Riesga, José María	<i>Atahualpa (first act)</i>		*	Peru
	<i>Ollanta (two versions/revised)</i>	Blume, Federico, and Fernán Cisneros, Luis	1900 and 1920	Peru

Wilenski, Osías	<i>La venganza de Carmen</i>	Wilenski, Osías	1990	Argentina
Zipoli, Domenico	<i>San Ignacio de Loyola</i>		1717- 1727	Paraguay
Zorzi, Juan Carlos	<i>El timbre</i>	Collazo, Javier	1975	Argentina
	<i>Antigona Velez</i>	Collazo, Javier	1991	Argentina
Unknown indigenous composer	<i>San Francisco Xavier</i>		1720- 1730	Paraguay

* The date of composition was not found for this opera.

Appendix G:
South America: Operas by Country

Country	Year	Title	Composer	Librettist
Argentina	1875	<i>La gatta bianca</i>	Hargreaves, Francisco A.	
	1876	<i>El vampiro</i>	Hargreaves, Francisco A.	
	1883	<i>Gualterio</i>	Torrens Boqué, Eduardo	Torrens Boqué, Eduardo
	1890	<i>Esmeralda</i>	García Lalanne, Eduardo	García Lalanne, Eduardo
	1892	<i>El León de Venecia</i>	Agnillo, Corradino d', and Verardini, Enea	Tulio, Atilio di
	1893	<i>Evangelina</i>	Berutti, Arturo	Cortella, Alejandro
	1893	<i>Clara</i>	Grazioso Panizza, Juan	Grazioso Panizza, Juan
	1895	<i>Taras Bulba</i>	Berutti, Arturo	Godio, Guillermo
	1897	<i>Pampa</i>	Berutti, Arturo	Borra, Guido
	1897	<i>Cecilia</i>	Grazioso Panizza, Juan	
	1897	<i>Los estudiantes de Bolonia</i>	Hargreaves, Francisco A.	Menchaca, Angel
	1897	<i>Il Fidanzato del mare</i>	Panizza, Héctor	Carugati, Romeo
	1899	<i>Yupanki</i>	Berutti, Arturo	Rodríguez Larreta, Enrique
	1900	<i>Juan de Garay</i>	Bonicioli, Ricardo	Ricardo Bonicioli
	1900	<i>Atahualpa</i>	Cattelani, Ferruccio	Cattelani, Ferruccio
	1900	<i>Medioevo Latino</i>	Panizza, Héctor	Illica, Luigi
	1900	<i>El secreto</i>	Torrens Boqué, Eduardo	Torrens Boqué, Eduardo
	1902	<i>Khrysé</i>	Berutti, Arturo	Berutti, Arturo, and Louys, Pierre
	1905	<i>Ivan</i>	García Mansilla, Eduardo	García Mansilla, Eduardo
	1907	<i>Shafras</i>	Gaito, Constantino	Scubla, Ferruccio
	1908	<i>Horrida Nox</i>	Berutti, Arturo	Berutti, Arturo
	1908	<i>Aurora</i>	Panizza, Héctor	Quesada, Héctor, and Illica, Luigi
	1909	<i>Zoraida</i>	Bautista Massa, Juan	Cei, Ivo
	1910	<i>Blanca de Beaulieu</i>	Stiattesi, César A.	Romanelli, Humberto
	1914	<i>Sueño de alma</i>	López Buchardo, Carlos	Díaz, Leopoldo
	1915	<i>Blancaflor</i>	Schiuma, Alfredo Luis	Magno, Agenor
	1916	<i>Huemac</i>	Rogatis, Pascual de	Montagne, Edmundo
	1917	<i>La angelical Manuelita</i>	García Mansilla, Eduardo	García Mansilla, Eduardo
	1918	<i>Tucumán</i>	Boero, Felipe	Díaz, Leopoldo
	1919	<i>Los heroes</i>	Berutti, Arturo	Campana, H.
	1919	<i>Petronio</i>	Gaito, Constantino	Romanelli, Humberto
	1919	<i>Tupá</i>	Maurage, Auguste	Montagne, Edmundo

1920	<i>Ariana y Dionysos</i>	Boero, Felipe	Díaz, Leopoldo
1920	<i>Amy Robsart</i>	Schiума, Alfredo Luis	Magno, Agenor
1920	<i>Saika</i>	Ugarte, Floro M.	Ugarte, Floro M.
1922	<i>El evadido (L'Evaso)</i>	Bautista Massa, Juan	Giglio, Elio de
1922	<i>Flor de nieve</i>	Gaito, Constantino	Colelli, G.
1922	<i>La sirocchia (Litigio de amor -renamed 1932)</i>	Schiума, Alfredo Luis	Magno, Agenor
1923	<i>Raquela</i>	Boero, Felipe	Díaz, Leopoldo
1923	<i>Ilse</i>	Gilardi, Gilardo	Giergi Contrí, Cosme
1924	<i>Les noces d'or</i>	Maurage, Auguste	Crabbé, Armand
1924	<i>Nazdah</i>	Palma, Athos	San Leo, Gino de
1925	<i>Tabaré</i>	Schiума, Alfredo Luis	Servetti Reeves, Jorge
1926	<i>Ollantay</i>	Gaito, Constantino	Mercante, Victor
1927	<i>Frenos</i>	Espoile, Raúl H.	Mercante, Victor
1927	<i>Afrodita</i>	Luzzatti, Arturo	Puget, Théophile, and Bernard, Gabreil
1927	<i>Chrysanthème</i>	Peacan del Sar, Rafael	Colelli, G.
1929	<i>La Magdalena</i>	Bautista Massa, Juan	Trucchi, Ernesto
1929	<i>El matrero</i>	Boero, Felipe	Rodríguez, Yamandú
1929	<i>Lázaro</i>	Gaito, Constantino	Mercante, Víctor
1932	<i>La sangre de las guitarras</i>	Gaito, Constantino	Reta, Vicente G., and Viale, Carlos Max
1932	<i>La leyenda del urutaí</i>	Gilardi, Gilardo	Oliva Nogueira, José
1933	<i>Beatrice</i>	Angelis, Arturo de	Testena, Folco
1935	<i>La novia del Hereje</i>	Rogatis, Pascual de	Allende Iragorri, Tomás
1937	<i>Siripo</i>	Boero, Felipe	Bayon Herrera, Luis
1937	<i>La ciudad roja</i>	Espoile, Raúl H.	Schaeffer Gallo, Carlos
1939	<i>Bizancio</i>	Panizza, Héctor	Macchi, Gustavo
1939	<i>Las virgenes del sol</i>	Schiума, Alfredo Luis	Herrera, Ataliva
1940	<i>Gualicho</i>	Pinto, Alfredo	Beltrán Núñez, Rosario
1941	<i>Lin-calel</i>	Espósito, Arnaldo d'	Mercante, Victor
1943	<i>La Zapatera prodigiosa</i>	Castro, Juan José	García Lorca, Federico
1946	<i>Pablo y Virginia</i>	Curubeto Godoy, María Isabel	Adami, Giuseppe, and Simone, Renato
1949	<i>La zapatera prodigiosa</i>	Castro, Juan José	García Lorca, Federico
1951	<i>La cuarterona</i>	García Estrada, Juan Agustín	García Estrada, Juan Agustín
1952	<i>Proserpina y el extranjero</i>	Castro, Juan José	Carlo, Omar del
1953	<i>Bodas de sangre</i>	Castro, Juan José	García Lorca, Federico
1953	<i>El oro del Inca</i>	Iglesias Villoud, Héctor	Iglesias Villoud, Héctor
1954	<i>Zincali</i>	Boero, Felipe	Capdevila, Arturo

1954	<i>La otra voz</i>	Castro, José María	Obieta, Jorge de
1956	<i>Bodas de sangre</i>	Castro, Juan José	García Lorca, Federico
1957	<i>Flor de Durazno</i>	Madina, Francisco de	Cucullo, Carlos
1957	<i>Marianita Limeña</i>	Sciammarella, Valdo	Javier, Francisco
1959	<i>La pendiente</i>	Camps, Pompeyo	Camps, Pompeyo
1963- 1964	<i>Don Rodrigo</i>	Ginastera, Alberto	Casona, Alejandro
1965	<i>Prometeo 45</i>	Arizaga, Rodolfo	Arizaga, Rodolfo
1966	<i>Escorial</i>	Tauriello, Antonio	
1967	<i>Bomarzo</i>	Ginastera, Alberto	Mujica Láinez, Manuel
1968	<i>Pedido de mano</i>	Ficher, Jacobo	Chejov, Anton
1969	<i>La voz del silencio</i>	Perusso, Mario	Barrera Oro, Leonidas
1971	<i>Beatriz Cenci</i>	Ginastera, Alberto	Shand, William, and Girri, Alberto
1971	<i>Les guerres picrocholines</i>	Tauriello, Antonio	
1973	<i>Medea</i>	Drei, Claudio Guidi	Drei, Claudio Guidi
1975	<i>El timbre</i>	Zorzi, Juan Carlos	Collazo, Javier
1977	<i>El caso maillard</i>	García Morillo, Roberto	García Morillo, Roberto
1978	<i>La pasión de Buster Keaton</i>	Gandini, Gerardo	
1980	<i>Jettatore</i>	Rattenbach, Augusto Benjamín	Rattenbach, Augusto Benjamín
1986	<i>Edipo en San Telmo</i>	Rattenbach, Augusto Benjamín	García de la Mata, Elena
1987	<i>La hacienda</i>	Camps, Pompeyo	Camps, Pompeyo
1988	<i>La segunda vida</i>	López de la Rosa, Horacio	López de la Rosa, Horacio
1989	<i>Alicia en el país de las maravillas</i>	Lambertini, Marta	
1989	<i>El milagro secreto</i>	Matalón, Martín	
1989	<i>Escorial</i>	Perusso, Mario	Perusso, Mario
1989	<i>Adonias</i>	Pinto, Alejandro	Pinto, Alejandro
1990	<i>Maratón</i>	Camps, Pompeyo	Monti, Ricardo
1990	<i>¡Oh, eternidad...!</i>	Lambertini, Marta	
1990	<i>La venganza de Carmen</i>	Wilenski, Osías	Wilenski, Osías
1991	<i>La venganza de don Mendo</i>	Mastronardi, Ernesto	Mastronardi, Ernesto
1991	<i>Antígona Velez</i>	Zorzi, Juan Carlos	Collazo, Javier
1992	<i>La casa sin sosiego</i>	Gandini, Gerardo	Gambaro, Griselda
1993	<i>Guayaquil</i>	Perusso, Mario	Pérez Pardellas, Agustín
1994	<i>Minotauro</i>	Rattenbach, Augusto Benjamín	Girolami, Argentino
1995	<i>La oscuridad de la razón</i>	Camps, Pompeyo	Monti, Ricardo
1995	<i>La ciudad ausente</i>	Gandini, Gerardo	Piglia, Ricardo

	1996	<i>Saverio el cruel</i>	González Casellas, Fernando	González Casellas, Fernando
	*	<i>Cochabamba</i>	Berutti, Pablo María	
	*	<i>Evangelina</i>	Berutti, Arturo	
	*	<i>Facunda</i>	Berutti, Arturo	
	*	<i>Vendetta</i>	Berutti, Arturo	
Chile	1846	<i>Telésfora</i>	Ried, Aquina	
	*	<i>Atacama</i>	Ried, Aquina	
	*	<i>Diana</i>	Ried, Aquina	
	*	<i>Idona</i>	Ried, Aquina	
	*	<i>Il grenatiere</i>	Ried, Aquina	
	*	<i>Ismenilda</i>	Ried, Aquina	
	*	<i>Ondega</i>	Ried, Aquina	
	*	<i>Walhalla</i>	Ried, Aquina	
Colombia	1874	<i>Ester</i>	Ponce de León, José María	Pombo, Rafael, and Briceño, Manuel
	1880	<i>Florinda</i>	Ponce de León, José María	Pombo, Rafael
Paraguay	1717-1727	<i>San Ignacio de Loyola</i>	Zipoli, Domenico	
	1720-1730	<i>San Francisco Xavier</i>	Unknown indigenous composer	
Peru	1678	<i>El robo de Proserpina y sentencia de Júpiter</i>	Coppola, Filippo	
	1701	<i>La púrpura de la rosa</i>	Torrejon y Velasco, Tomás de	Calderón, Pedro
	1708	<i>El mayor escudo de Perseo</i>	Ceruti, Roque	Oms y de Santa Pau, Manuel de
	1711	<i>Triunfos de amor y poder</i>	Peralta Barnuevo, Pedro	
	1877	<i>Atahualpa</i>	Pasta, Carlo Enrique	
	1900 and 1920	<i>Ollanta</i> (two versions/revised)	Valle Riesga, José María	Blume, Federico, and Fernán Cisneros, Luis
	*	<i>Atahualpa</i> (first act)	Valle Riesga, José María	
Uruguay	1878	<i>La Parisina</i>	Giribaldi, Tomás	Felice Romani
	1882	<i>Manfredi di Svevia</i>	Giribaldi, Tomás	Ducati, José Emilio
	1917	<i>Ardid de amor</i>	Pedrell, Carlos	Klingsor, Tristán
	1923	<i>La guitarra</i>	Pedrell, Carlos	Courville, Xavier
	1926	<i>Corimayo</i>	Casella, Enrique Mario	Pascarella, Luis
	1934	<i>La tapera</i>	Casella, Enrique Mario	Casella, Enrique Mario
	1939	<i>Chasca</i>	Casella, Enrique Mario	Casella, Enrique Mario

Venezuela	1873	<i>Virginia</i>	Montero, José Ángel
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* The date of composition was not found for this opera.

Appendix H:
Central America and the Caribbean: Operas in Chronological Order

Year	Title	Composer	Librettist	Country
1867	<i>Angelo, tirano de Padua</i>	Villate, Gaspar		Cuba
1871	<i>Las primeras armas de Richelieu</i>	Villate, Gaspar		Cuba
1875	<i>La hija de Jefté (Seila)</i>	Fuentes Matons, Laureano		Cuba
1877	<i>Zilia</i>	Villate, Gaspar		Cuba
1880	<i>La czarina</i>	Villate, Gaspar		Cuba
1884-1886	<i>Cristóforo Colombo</i>	Villate, Gaspar		Cuba
1885	<i>Baltazar</i>	Villate, Gaspar		Cuba
1887-1889	<i>Lucifer</i>	Villate, Gaspar		Cuba
1898	<i>Yumurí</i>	Sánchez de Fuentes, Eduardo	Fernández de Castro, Rafael	Cuba
1901	<i>El naufrago</i>	Sánchez de Fuentes, Eduardo		Cuba
1911	<i>La Dolorosa</i>	Sánchez de Fuentes, Eduardo	Uhrbach, Federico	Cuba
1918	<i>Doreya</i>	Sánchez de Fuentes, Eduardo	Cabrisas, Hilarión	Cuba
1919-1924	<i>Quiché Vináte</i>	Castillo, Jesús		Guatemala
1921	<i>La esclava</i>	Mauri Esteve, José	Juliá, Tomás	Cuba
1936	<i>Nicté</i>	Castillo, Jesús		Guatemala
*	<i>América</i>	Claudio, Pablo		Dominican Republic
*	<i>Amor de un pescador</i>	Gutiérrez, Felipe		Puerto Rico
*	<i>Con Papaner o la burla del hipnotismo</i>	Martínez Corres, Cristóbal		Cuba
*	<i>El diablo contrabandista</i>	Martínez Corres, Cristóbal		Cuba
*	<i>María de Cuéllar</i>	Claudio, Pablo		Dominican Republic

* The date of composition was not found for this opera.

**Appendix I:
Central America and the Caribbean: Operas and Composers**

Composer	Title	Librettist	Year	Country
Castillo, Jesús	<i>Quiché Vináte</i>		1919-1924	Guatemala
	<i>Nicté</i>		1936	Guatemala
Claudio, Pablo	<i>América</i>		*	Dominican Republic
	<i>María de Cuéllar</i>		*	Dominican Republic
Fuentes Matons, Laureano	<i>La hija de Jefe (Seila)</i>		1875	Cuba
Gutiérrez, Felipe	<i>Amor de un pescador</i>		*	Puerto Rico
Martínez Corres, Cristóbal	<i>Con Papaner o la burla del hipnotismo</i>		*	Cuba
	<i>El diablo contrabandista</i>		*	Cuba
Mauri Esteve, José	<i>La esclava</i>	Juliá, Tomás	1921	Cuba
Sánchez de Fuentes, Eduardo	<i>Yumuri</i>	Fernández de Castro, Rafael	1898	Cuba
	<i>El naufrago</i>		1901	Cuba
	<i>La Dolorosa</i>	Uhrbach, Federico	1911	Cuba
	<i>Doreya</i>	Cabrisas, Hilarión	1918	Cuba
Villate, Gaspar	<i>Angelo, tirano de Padua</i>		1867	Cuba
	<i>Las primeras armas de Richelieu</i>		1871	Cuba
	<i>Zilia</i>		1877	Cuba
	<i>La czarina</i>		1880	Cuba
	<i>Cristóforo Colombo</i>		1884-1886	Cuba
	<i>Baltazar</i>		1885	Cuba
	<i>Lucifer</i>		1887-1889	Cuba

* The date of composition was not found for this opera.

Appendix J:
Central America and the Caribbean: Operas by Country

Country	Year	Title	Composer	Librettist
Cuba	1867	<i>Angelo, tirano de Padua</i>	Villate, Gaspar	
	1871	<i>Las primeras armas de Richelieu</i>	Villate, Gaspar	
	1875	<i>La hija de Jefe (Seila)</i>	Fuentes Matons, Laureano	
	1877	<i>Zilia</i>	Villate, Gaspar	
	1880	<i>La czarina</i>	Villate, Gaspar	
	1884-1886	<i>Cristóforo Colombo</i>	Villate, Gaspar	
	1885	<i>Baltazar</i>	Villate, Gaspar	
	1887-1889	<i>Lucifer</i>	Villate, Gaspar	
	1898	<i>Yumuri</i>	Sánchez de Fuentes, Eduardo	Fernández de Castro, Rafael
	1901	<i>El naufrago</i>	Sánchez de Fuentes, Eduardo	
	1911	<i>La Dolorosa</i>	Sánchez de Fuentes, Eduardo	Uhrbach, Federico
	1918	<i>Doreya</i>	Sánchez de Fuentes, Eduardo	Cabrisas, Hilarión
	1921	<i>La esclava</i>	Mauri Esteve, José	Juliá, Tomás
	*	<i>Con Papaner o la burla del hipnotismo</i>	Martínez Corres, Cristóbal	
	*	<i>El diablo contrabandista</i>	Martínez Corres, Cristóbal	
Dominican Republic	*	<i>América</i>	Claudio, Pablo	
	*	<i>María de Cuéllar</i>	Claudio, Pablo	
Guatemala	1919-1924	<i>Quiché Vináte</i>	Castillo, Jesús	
	1936	<i>Nicté</i>	Castillo, Jesús	
Puerto Rico	*	<i>Amor de un pescador</i>	Gutiérrez, Felipe	

* The date of composition was not found for this opera.

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